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PHOTO-REVIEW

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FOR THE ADVANCEMENT OF PHOTOGRAPHY



STEAM UP

F. G. CHARLES

INDEX in this issue

DECEMBER



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Many subscribers have told us how much they liked Vol. 62, with such exciting features as the second All-Colour issue, our 'Photogenic Australia' Calendar, and the data books, FLASH and CHRISTMAS CARDS.

Plans were laid months ago to give our subscribers an equally good feast of reading and pictures in the year ahead. We are thinking of another two or three data books, and our third Colour issue, which will feature outstanding award transparencies from the Fourth A.P.-R. Kodachrome Contest.

But — to carry through such a programme it is essential that we receive the usual prompt subscription renewals from our subscribers. Remitting promptly will ensure you receiving your copies for 1956. Better still, why not make it 24/- — and thereby make sure of receiving the following years also. I feel sure that you will not like to miss a single interesting and informative copy.

KEAST BURKE, *Editor.*



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# The Photographic Societies

## THE PHOTOGRAPHIC SOCIETY OF NEW SOUTH WALES

The Society welcomed Mr. Vyvyan Curnow of Kodak Ltd. to its weekly meeting on Oct. 18, 1955. His kindly criticism and commentary was most instructive and the following awards were made: *Advanced*: 1, N. Youngman; 2, L. Thompson; 3, I. Bagnall. *Intermediate*: 1, V. Turnidge; 2, A. Bergman. *Beginners*: 1, M. Lee; 2, K. Nelson.

*Negative Processing and Faults* was the title of the lecture given by courtesy of Kodak Ltd. on Oct. 25, and proved to be a most interesting evening. Our new workers, especially, learnt many points in the art of processing.

There was a good response to our Monthly Outing and in the morning we found a variety of interesting shots around the Cronulla district. There was a great display and discussion of equipment during a pleasant lunch hour break, after which we journeyed to Kurnell where we found more material on which to expend film.

We would like to thank Mr. C. Noble for his lecture and very practical demonstration on *Character Make-up*. Club members were fascinated by the skill and speed with which he worked.

We would invite club members and friends to remember our Visitors' Night and Christmas Social on Dec. 20. A screening of slides and Print House Exhibition is planned, and we would like you to be with us to enjoy it.

The Photographic Society of N.S.W. meets every Tuesday evening, 8 p.m. at 12 Loftus Street, Sydney. You are welcome! Intending members may contact the Secretary by telephone WA2488; or write to Box 829, G.P.O., Sydney.

The first meeting of the newly formed Colour Group was held on Nov. 9 at 12 Loftus Street, Sydney. The attendance was most gratifying, but we hope to swell our numbers even more. We are indebted to Mr. Vyvyan Curnow, of Kodak Ltd., for an interesting evening on Colour Facts Parts I and II. The lecture was followed by an impromptu showing of members' slides.

If you are interested in producing better colour transparencies we invite you to join this group. Dates and subjects of future lectures may be obtained from Miss Schmidt, Box 829, G.P.O. Sydney. I.B.

## N.S.W. PHOTOGRAPHIC COUNCIL

The Council wishes to remind members of affiliated clubs that it is not too late to join the course of lectures on Judging which is now operating. The fee is £1.1.0 and many of Sydney's leading judges will be participating by giving practical lectures.

The Council takes this opportunity of thanking members for support during 1955 and wishes them the Compliments of the Season. I.B.

## CAMERA CLUB OF SYDNEY

The business of our meeting in October was opened with a lecture by a representative of May and Baker, who enlarged on the latent propensities of the product marketed by his firm.

An open competition for Colour was held, the judge being Mr. S. Lowry. Results were: 1, S. Ridley; 2, K. Fox; 3, C. Fordham; HC, K. Dietrich.

At the meeting on Nov. 1, an open competition resulted: A Grade: 1, K. Hastings; D. Brown; W. Peters; HC, H. Gazzard and B. Gibbins. B Grade: 1, S. James; 2 (Equal), S. James and R. Samson; HC, R. Wotton. A feature of this competition was the high quality of a number of the prints, especially from B grade members.

Meetings of the club are held on alternate Tuesdays at 302 Pitt St., visitors being cordially welcomed. Further information may be obtained from the Secretary; Telephone UJ 2880. H.G.

## MANLY CAMERA CLUB

On Oct. 6, Mr. C. Noble addressed the club with a lecture and demonstration on *Make-up for Character Study*. Practical demonstrations are ten times more helpful than books. Members were no doubt quite surprised to see what could be done with make-up used in the hands of an expert, in this instance with the full co-operation of member H. Duit.

Mr. H. P. James was the guest judge for our Portrait competition on Oct. 22. Ten weeks prior to this competition. Mr. James addressed the club with a full practical demonstration on *Lighting for Portraiture*. Set subjects never seem to entice as many prints onto the wall for competitions, however the small numbers of prints which Mr. James had to judge made the task easier for him, the results being: A Grade: 1, H. Furnell; 2, K. Musgrave; 3, H. Furnell. B Grade: 1, B. West; 2 and 3, Miss Dean. On Oct. 18, the club gave a screening of members colour slides at a social evening of The Balgowlah Red Cross, which proved to be a great success.

Visitors and new members are always welcome. Our meetings are held every second Thursday at the Club room, Presbyterian Hall, Raglan St., Manly, at 8 p.m. For information please contact the Secretary, K. Musgrave. Telephone BO 225, Ext. 266. E.B.C.

## Y.M.C.A. CAMERA CIRCLE

The Circle has just published its syllabus for ensuing year. The coverage of technical lecture-demonstrations is quite complete, and includes many interesting evenings devoted to allied applications of the photographic art; plus the usual monthly competitions. Last year, the Circle conducted a public Camera-Art Course, and the previous year a public Photographic-Technology Course; but this year this type of feature is not included, because the Photographic Council of N.S.W. intends conducting a course on Judging. Copies of the Syllabus giving full club particulars, are obtainable from most camera stores, or direct from the Hon. Sec., c/o. Y.M.C.A., Sydney.

The September demonstration on Projection Printing was very ably presented by Mr. Cliff Noble, who particularly stressed the necessity of complete development for production of proper tone coverage and print quality, and also the careful correction of any dominant verticals in the print, by the necessary angling of the projector head, of course compensating for the resulting depth of field by reduction of aperture to regain maximum print sharpness.

The Child Study Competition was judged by Mr. Eric Hart who, during his capable print criticism, drew the beginners' attention to the fact that where paper and development characteristics are not definitely known, by using a factor of four, and developing by the Watkins Factorial System, a satisfactory print invariably results.

The October Demonstration on Making Photographic Stencils for Silk Screen Printing was given in a very businesslike manner by Mr. Neil Thornton. This proved particularly interesting to technicians and laymen alike, and showed the superiority of the double carbon open arc lamp over the usual photo-floods in the printing of the wet gelatine positives, because of the cooler light emitted by the arcs. The entire process was followed through and happily concluded by Mr. Thornton screen printing many copies of a landscape and distributing same around the hall.

On Nov. 6, the month's activities concluded with a well attended motor outing to Stanwell Park. The beautiful light and weather conditions demanded the use of many yards of film by the keen members, who claim that they boxed numerous masterpieces. G.S.G.

### THE CAMERAMATEURS

On Oct. 12, we were entertained by Mr. J. Phillips who showed a selection of his own work. Mr. Phillips explained why and how the various pictures were made, and the members benefited greatly. Thank you, Mr. Phillips!

Our seascape competition on October 26 ended the years competitions, and Mr. T. Lianos from Eastlakes Club was our judge. Mr. Lianos pointed out the errors in several prints which were documentary style seaside pictures, including the sea but could not be classed as seascape. The awards were: Senior Grade: 1, Patricia Aston. A Grade: J. Spiteri. B Grade: 1, H. Hankinson.

Our combined field day at Lilyvale on Oct. 30 was well attended, and many old friends were met and new friends made.

Now is the time for amateur photographers to join this progressive club. We cater for all grades of workers from beginners to the advanced class. Your prints will find a place in our monthly competitions which begin for 1956 on January 18.

For details please telephone Mrs. A. Wilson, FB 3220, or write to the Secretary, Box 28, Post Office, Paddington, N.S.W. K.L.A.

### PANANIA AND DISTRICT CAMERA CLUB

Since the last report we have had two competitions, one of which was a club contest, the other was an inter-club event. The results of the first were: B Grade Set: 1, P. Young; 2 and 3, E. Hassel. C Grade: 1, A. Hilton; 2, W. Moorhouse; 3, G. Hockey. Open, 1, P. Young; 2, E. Hassel; 3, P. Young. C Grade: 1, R. Jacka; 2, V. Walpole; 3, M. Miles. Colour: 1, B. Portins; 2, K. Ford; 3, B. Brown.

The Competition between Panania and Yagoona was judged by Mr. I. Blake of Kodak Ltd. Yagoona won the print section by two points, the scores being Yagoona 226 and Panania 224. In the colour section the order was reversed and Panania won by 72 points, the scores being Panania 386 and Yagoona 314, which made our club the overall winner by 70 points. We think this is quite a good result for a club that has only been in existence for seven months and all our members are looking forward to further inter-club competitions. The night was a very enjoyable one

and we would like to thank Yagoona members for the way they looked after us.

An outing to Maroubra Beach was held on Oct. 30, but because of overcast sky the occasion did not prove very good for photography.

The Club meets on the first and third Wednesdays in each month. For information please telephone UY 9563. K.F.

### ADELAIDE CAMERA CLUB

The week-end from Oct. 8, was spent at Nuriootpa, fifty miles north of Adelaide in the heart of the wine-growing districts. Forty members enjoyed visiting surrounding districts in search of photographic subjects. Indoor shots were also provided when members spent a morning at one of the wineries and saw wine making in progress. A barbecue on Sunday evening at Bethany was one of the highlights of the programme.

Monthly print competition awards were: A Grade: 1, R. Camm; 2, Ronda Buckley. B Grade: 1, J. Osborn; 2, P. Quigley. Colour Competition: 1, H. B. Pitt; 2, F. Holsten. Special Competitions: 1, B. Gibbs; 2, L. Rhodes. L.E.T.

### HAMILTON (VIC.) CAMERA CLUB

To our great delight we were able to arrange a special meeting on Oct. 30, when fifty members and friends were honoured to a visit by the famed Mr. Crosbie Morrison, Field Naturalist of Melbourne.

Mr. Morrison explained the equipment he uses, and his methods, giving members many valuable tips.

After the short talk, Mr. Morrison showed fifty excellent Kodaslides of his recent visit to Central Australia, which included Mt. Connor, Palm Valley and Ayers Rock. These were followed by a series of brilliant slides of some of our native birds. K.M.W.

### NORTHERN DISTRICTS PHOTOGRAPHIC CLUB

This club has been meeting at the West Ryde Masonic Hall on the first Monday and the third Wednesday of each month. At recent meetings, club members have enjoyed some interesting lectures: Police Photography, some travel talks illustrated with colour slides, *How to make an Enlarger*, and practical demonstrations of how to make contact prints and how to develop a roll film.

Entries in the monthly contests have been increasing. Topics of recent contests have been *People at Work*, *Crime does not pay*, *Candid Shots* and *Colour Contests*. In order to encourage beginners, a special section for contact prints has now been introduced. S.W.J.

### BELMONT CAMERA CLUB

During 1955, we have had a very busy year, our aims being primarily to improve our standard of photography by lectures, demonstrations and competitions, and also by inter-club events and by the very popular Model Night. We have achieved our aim; for the club standard has improved immensely. I would like to impress on other club secretaries the popularity of Model Nights and location outings with models. (As a long range prediction, I would say that a print from same will win our 1955 Picture of the Year Contest.) Think of the miles you walk, the film you waste on possibilities, only to go to the club rooms the following week and there take the *Picture of the Year!* Every area has, I think, a dramatic

art club or someone interested in that field. Ask them to pose for a Character Study, limiting members to three shots each and you have the basis for a competition and a grand night's photography into the bargain.

Our second and equally important aim was to consolidate the club, socially and financially. With the full co-operation of the members this was achieved; the club is now very firmly established in the north.

The introduction of a Colour Group has proved very popular and several good showings of slides have been held. G. Derkenne was elected provisional chairman of this group, pending the annual elections next year.

The Newcastle P.S. and the Technical College Club visited Belmont during November for a general get-together and exchange of ideas. Earlier visits were made to the N.P.S. by Belmont members. N.P.S. President, A. Dumbrell, visited Belmont on Nov. 16 and entertained members with a first class display of colour slides. We take this opportunity of thanking district clubs for their assistance during the year. Our thanks go also to lecturers and judges for this year, Messrs. Collin, McNaughton, Manuel and Dumbrell.

The Picture of the Year competition will be held on Dec. 8 and will be judged by A.P.-R. Recognition Medal winner and prominent exhibitor Charles Collin. The winner will receive the *Club Cup and Vidler Prize*, while the runner-up will receive the *J. Chalker Trophy*.

A big event in Newcastle recently was the Gwandalan Photographic contest sponsored by Bowden and Schadel, a Newcastle real estate company. Gwandalan is some 25 miles from Newcastle City, on the Southern extremity of Lake Macquarie. Very good prizes were offered in four sections and a free bus was available for transport of photographers and their families. Although the conditions were not good (overcast with intermittent sunshine) some very pleasing photographs resulted, and a delightful picnic outing was enjoyed by all. Judging of the competition was carried out by Messrs. Charker, Noonan and J. Novak. The results were: *Advanced*: 1, W. Boxall, Belmont. *Under eighteen years*: 1, A. Hunter, Belmont. *Model*: 1, A. Hunter, Belmont. *Colour Open*: 1, J. Rickerby, Coffs Harbour. *Contact Print (Children)* 1, M. Jones, Whitebridge.

If you are coming north for holidays, why not call in at the Camera Clubs of Belmont and Newcastle? You will be most welcome. On behalf of the club I take this opportunity of wishing everyone the Compliments of the Season and the best of photographs and good health for 1956. T.G.N.

#### NEWCASTLE PHOTOGRAPHIC SOCIETY

An apparently spontaneous shot that won £110 in the *Australian Magazine* photographic contest for Newcastle Photographic Society member M. McNaughton was really a posed photograph. This was disclosed when the author showed the print in a collection of his best work at the club's meeting on Oct. 10. The shot, *Where's the Queen?*, was taken at St. Leonard's Park during the Royal Tour. It won the magazine's award for a human interest photograph taken during the Royal tour. It showed a small boy squatting behind the crowd with a rather dejected look on his face. McNaughton said he picked his model from a group of schoolchildren and even borrowed a Union Jack and a cordial bottle for his props. The one-man show included a fine collection of nature studies—a field in which McNaughton has specialised. Club competitions for the month resulted: *Tree Study—A Grade*: 1, F. Hilliard; 2, M. McNaughton; 3, E. Kimble. *B Grade*: 1, P. Lamb;

2, W. Jones; 3, B. Youll. *October 24 Open—A Grade*: 1, F. Hilliard; 2, C. Collin; 3, N. Ozolins and E. Kimble. *B Grade*: 1, K. Spruce; 2, A. Dumbrell; 3, W. Jones. *Colour Division—Child Study*: 1, H. Field; 2, A. Dumbrell; 3, M. Rickerby. *October 17 Open*: 1, K. Spruce; 2, C. Collin; 3, J. Vincent. *Point Score progress—A Grade*: N. Ozolins 68, E. Kimble 58, K. Flisikowski 30, C. Collin 27, M. McNaughton 27, E. Norris 25, F. Hilliard 25. *B Grade*: B. Youll 50, W. Frazer 27, W. Jones 19, R. Johnstone 19, W. Moxham 13, R. Paxton 11, S. Tacon 11, A. Latham 10. *Colour*: A. Dumbrell 86, N. Ozolins 86, K. Spruce 58, J. Cowan 50, J. Novak 39, H. Field 36, R. Winn 34, C. Collin 31, J. Vincent 26. W.H.McC.

#### LAKEMBA CAMERA CLUB

Our meeting at the I.O.O.F. Hall, Lakemba on Oct. 12 was very well attended and nearly forty prints (a record) were exhibited. There were three print competitions and set subject *Architecture*. The standard was high and the three judges, Messrs. Sanson, Beale and McInnes, were commended for a difficult job well done.

During the evening we discussed the Christmas Meeting, to which families of members will be invited to witness the presentation of trophies for the Print of the Year Competition and the Point Score Competition. We also propose to project some of the best Colour Transparencies for the year and some interesting movies.

The results of the competitions were: *Model Night*: 1, R. Hodgson; 2, R. Sanson; 3, K. Beale; HC, R. Wotton. *Manly and Open*: 1, R. Wotton; 2, R. Smith; 3, K. Beale; HC, R. Wotton. *Architecture*: 1 (Equal), R. Sanson and R. Smith; 3, B. Sykes; HC, R. Sanson. R.H.

#### WAVERLEY CAMERA CLUB

On Oct. 13 Mr. I. Jones gave a very informative lecture on *Exposure* and, by referring to the characteristic curve, he made the principles of correct exposure very easy to understand. Members were most interested in his remarks on the Duplex Method of determining exposure, using incident light readings.

We enjoyed a screening of subjects of photographic interest on Oct. 27; one dealt with *Contact Printing Technique*; another with the use of *Colour Harmony*. One very beautiful black-and-white film was on *Aesthetics* and had been filmed in England. The last, and probably the most interesting, was a film showing *Microscopic Life on the Barrier Reef*; this had been taken in colour by Noel Monkman, F.R.M.S. These films were obtained from the N.S.W. Film Council.

Visitors are always welcome at our meetings and prospective members are invited to contact the Secretary, R. Preller, 183 Blair St., North Bondi. We would like again to inform those interested that there is a dark room available to members, also a well-equipped library. N.M.

#### ST. GEORGE PHOTOGRAPHIC SOCIETY

The Society has continued to meet on the first and third Tuesdays of the month at the Club Room, Crofts Avenue, Hurstville. A Colour Competition on Oct. 18, resulted: 1 and 2, N. Veness; 3, R. Bray. A Film Night was held on Nov. 1, when members screened some of their movie films. The committee is pleased to report a steady increase in membership, mainly from visitors, who find they like our meetings. Visitors are particularly welcome to attend our Visitors' Night on Dec. 13, when an exhibition of members' work will be on view. F.J.

# The AUSTRALASIAN PHOTO-REVIEW



Editors:

KEAST BURKE, A.R.P.S., A.P.S.A.  
Hon. Rep. Photographic Society of America

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## Contents of this Issue

### Articles

The Photographic Societies ..	724, 774
Distortion can be Useful .. ..	728
Photo Sequences .. .. .	730
Fun with the Kingfisher .. ..	734
Technique for Architecture .. ..	754
A Plea for Club Colour Loan Sets ..	757
Telling the new Picture-maker ..	758
Photo-Progress in New Zealand ..	760
Review of October Portfolio .. ..	762
Tropical Photography—Part One ..	763
Contest Entries Review .. .. .	770
A.P.-R. Editorial Notes .. .. .	773
The 'Last Page' .. .. .	778

### Illustrations

Architectural and Structural .. ..	737
------------------------------------	-----

### Advertisements

Kodak Film .. .. .	ii
Subscription Renewals .. .. .	721
Christmas Gift Suggestions .. ..	722, 723
Kodak Data Books .. .. .	779
Kodaslide Storage Boxes .. .. .	780
Kodak Photo-Finishing Kit .. ..	781
Sale of Used Apparatus .. .. .	782
Story of the Camera in Australia ..	783
Six-20 Brownie Camera, Model 'D'	784
Kodak Film Gift Pack .. .. .	iii
Functional Photography .. .. .	iv

For Technical Data for Portfolio Prints see page 773

### An Invitation

*The Editor cordially invites the submission of contributions on photographic topics of every description with a view to subsequent publication in "The A.P.-R."*

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# Distortion can be Useful

An all too common fault is the distortion of subject matter that is evident in certain classes of work turned out by the amateur photographer. After he has experienced criticism for this error the average enthusiast gains the impression that distortion is nothing but a bugbear of photography, something that is quite undesirable in every way, and something that should be avoided even at the expense of foregoing to make an exposure if some degree of distortion is considered unavoidable. But this is not the case. In fact distortion of subject is very often easily corrected during enlarging and in a few special cases distortion can be looked upon as a blessing in disguise, because it provides the means of originating an improved rendition of a subject, the original of which may not be endowed with the most favourable physical proportions.

Distortion in a photograph can arise in several ways. One of these, that due to tilting the camera when taking a picture of a tall building, is usually associated with cameras that are not provided with a "rising front". The error of perspective thus recorded can easily be corrected by counter-tilting the baseboard of the enlarger during printing. However, as a direct result of this corrective procedure it sometimes happens that the finished print will depict a somewhat elongated version of the object photographed. It is fortunate, nevertheless, in the case of architectural subjects that unless the elongation is very pronounced it will probably escape the attention of even the most critical of commentators.

Another form of distortion, and one that is particularly objectionable in portraiture, is that due to photographing at close range with a short-focal-length lens. Belonging in the category of this kind of distortion are, for instance, the large hand that is out of all proportion to the body to which it belongs, the shoulder or elbow that looms unnaturally large in the foreground and the bulbous nose that can turn a serious study into a ludicrous caricature.

The obvious remedy for distortion such as

By R. V. LEUNIG

this is to use a lens of longer focal length, if the camera is one that permits the interchange of lenses, or to stand further back when taking the picture. The latter expedient of course results in a subject of smaller scale which may now fill only a part of the negative space, and this may be considered undesirable if contact prints are required. But when an enlarger is available the resulting print will be free from aberrations of perspective and well worth the extra degree of enlargement.

When distortion has occurred due to the use of a short-focal-length lens at very close quarters, correction of distortion can sometimes be achieved by tilting the baseboard of the enlarger in such a manner that only the oversized limb or feature of the subject it is desired to correct is brought nearer to the lens of the enlarger. In practice this technique calls for a good deal of experience as it is necessary to introduce a localised fold in the paper to correspond with the part of the image under treatment.

Any considerable degree of correction that may be applied in this way will of course again result in elongation of the subject and when this happens to be a portrait the results can be disastrous. Imagine for instance a narrow-faced person who has been photographed too close, resulting in distortion of the features. An attempt to correct distortion by manipulation of the paper on the enlarging board might result in a moronic interpretation of the setter.

On the other hand, when the subject is a very full-faced person, practically a moon-face type, and the occasion arises for tilting the enlarger baseboard or making local corrections over small areas of the paper, the resulting effect of elongation might make a flattering picture of the subject by modifying the face to comply with our idea of normal average proportions.

Incidentally, it is also possible to *increase*



An instance of very much exaggerated perspective. But in this case the angle of view and close-up approach were deliberately planned by the photographer. The great bell so completely dominates the kitten that the latter appears unusually small and pathetic by comparison. The photograph arouses the sympathy of the beholder and is a good example of a picture with human-interest appeal.



the proportions of any part of an image by bending the paper so that it curves away from the enlarger lens at the point requiring correction. The essential thing to remember in making corrections in this manner is that the lens of the enlarger should be stopped down as far as possible in order to maintain sharpness of focus over the entire picture area.

If a lens of excessively long focal length be used to photograph a close-up of, for instance, a subject's head alone, the head will completely fill the negative space at a distance of about 6 feet from the camera. This may introduce a fault in the opposite extremes; the face will be foreshortened and there will be a loss of roundness in the features. Any attempt to

correct the perspective during printing by manipulation of the enlarger will only result in a further flattering of the subject. It is preferable in such a case to choose a lens which will work satisfactorily at a distance of about 2 feet from the subject and in any case, when working at close range on a portrait, it is essential to ensure that the frontal plane of the face is as near parallel as possible to the focal plane of the camera.

The problem of avoiding distortion is of paramount importance to the colour worker, for he must anticipate the possibility of distortion at all times when making close-ups and take the necessary precautions for its prevention at the time of making the exposure.



# Photo Sequences

The story-telling sequence of pictures finds an application in many branches of human endeavour. In advertising, for instance, there is the old favourite of two pictures depicting a person before and after taking so and so's patent medicine. And this, of course, is often modified by using only one picture that shows the (alleged) effect due to the use of a certain product, leaving it to the imagination of the reader to provide a picture of the forlorn figure that preceded the acquisition of the goods advertised. Possibly the most naive of all picture series is found in the comic strips, where a story is unfolded step by step, complete with graphic representations of the speech and even the thoughts of the participating characters.

Photographic sequence series are used extensively in successful slide shows and illustrated lectures. But the ultimate in photo sequences is seen in the cinema, where a succession of pictures is converted photographically into an illusion of motion, and the addition of colour and speech brings about a striking resemblance of animated reality. All these are specialised instances; but a photo sequence can also be made with any still camera, including the simplest box camera, and it can be made around the home, using your family, your friends, or even yourself as subjects for story-telling series of snapshots.

There are several sequence types, but just two of them concern the amateur photographer. One is a sequence of actions, a photo-journal of a series of events that tell a story. The other is a distance series. Here the camera-to-subject distance is varied, usually in three steps. First there is the overall shot to establish locality. Then a medium-distant or medium-close to show detail and mood. Finally the really close shot for impact and emphasis. You may have noticed how often this 1-2-3 technique is used in the movies. It will work in all kinds of trips and events, from ocean voyages and train or bus trips to aeroplane travels. But just as important, perhaps even more so, are the effective series you can make every day around home.

The simple 1-2-3 technique also applies when one is making a story in pictures of an action sequence. (1) is a picture or pictures to show how the story begins; (2) a picture or a series of snapshots to carry the tale a little further and form a middle or body for the story; (3) is the final photograph that shows how the story ends. You will then have photographed an event in pictures which has a beginning, a middle and an end—precisely the essentials of any good story.

Your sequence might begin with a picture of your youngster taken at the close of day when he is weary after the excitement of an



This is the average snapshot that results when a member of the party brings along his camera and flash equipment—interesting enough in its way but it does not tell the whole story. Now see the advantage of a sequence of pictures as illustrated on the next page.

This is how it all began: The younger set were holding a private dance and of course there had to be a barbecue, a general view of which is seen on the opposite page.



A close-up as this shows the actual action upon which later events will depend.

And finally, the result of the action and incidentally the culmination of a very successful evening's entertainment.



*These four illustrations  
by J. C. Young.*

**A SEQUENCE SERIES OF FLASH PHOTOGRAPHS  
WITH A CLOSE-UP OF ESSENTIAL ACTION**



A short episode in Junior's busy day begins with preparations for school.



Final adjustments. Note the natural expressions of mother and child throughout this series.

A word of advice. Junior is doubtful. Mother is reassuring.



The finale. Note full shadow on the face, evidence of a carefully-planned set-up.



In making this series the photographer used both indoor and outdoor daytime lighting. A reflector or supplementary flash was needed to lighten shadows in all cases.

afternoon's play. Next, he is seen in his bath, considerably rejuvenated by the warmth of the water and the prospect of fun to be had with the soap and the sponge. Then he will be snapped in the stage of drying off. And finally you will take a picture of him in his cot, snugly tucked under the covers and perhaps hugging his teddy-bear.

Indoor sequences are ideally made with flash, either electronic or regular. It is very helpful in sequence work to arrange the lighting to permit the same exposure from anywhere in the room. This can be done, if you can remove the reflector from the flash holder and use the flash as an extension, by using a bare bulb. This technique, explained in the Kodak Data Book, *Flash Technique* (now on sale separately), not only simplifies exposure determination but improves the quality of your pictures. Your subject is not only lighted by direct light from the flash lamp, but the shadows are nicely filled in by light reflected from the walls and ceiling.

Obviously, this works best in light-coloured rooms. Once the flashholder is set up in a suitable location and the exposure determined by the lamp-to-subject distance and the other factors involved, as explained in *Flash Technique*, you can walk around with your camera, moving in or out as far as your extension cord will allow. You do not have to change the exposure, but don't forget to focus after each change of position.

This assumes that the subject action takes place in a fairly limited area; the lamp-to-subject distance should remain constant for all the shots taken. If regular flash is used and the pictures are made in rapid succession, average settings will usually yield a higher percentage of successful poses than individual settings determined for each shot. You will find a helper of great aid in this type of work. If he or she takes care of directing the action (only when necessary) and changing the flash lamps, you are free to concentrate on

the photography. Since some of the action may take place very quickly you should be ready—with lamps changed, film wound, and shutter cocked immediately after each exposure.

Under certain conditions, bare photoflood lamps may be used in a similar manner to bare bulb flash. A photoelectric exposure meter can be used to determine the exposure and how many lamps you need to give enough light for reasonable shutter speeds and lens opening. An arrangement of photoflood lamps which provide adequate light and allows freedom of camera movement toward, away from, or around the subject consists of four lamps on high stands equally spaced around the area occupied by the subject and any accessories it may be necessary to introduce. The action should be confined to a limited area such as a table, play pen or high chair. The exposure is determined for two of the lamps because the other two will always be back and side light and will not provide any exposure light, just effect light.

Sequence series can be made outdoors, too—in the garden, working on the car or house, sports, and so on ad infinitum. Suggestions are: a series of Junior's art class, the boy scouts or girl guides, etc.

Focusing can be simplified by using a system of range focusing. Satisfactory focus will generally result when three ranges are used. Set the focus at six feet for a range of 5 to 7 feet; at 9 feet for a range of 7 to 12 feet; and at 20 feet for subjects at distances of 15 feet and beyond. The depth of field at the medium and smaller lens openings allows a safety margin. If your camera has a depth-of-field scale, by all means use it to determine more accurately the ranges of focus which will suit your needs.

There are many pictures which can be so much more effective if you tell the story with sequences, and don't forget to mount your snapshots to show them off to best advantage.

*Adapted from an E.K. Co. technical press release.*

# Fun with the Kingfisher

When photographing animals and birds of the bushland patience is a virtue. But equally valuable in many cases is a little ingenuity which can be applied in devising ways and means of over-coming the natural shyness of these timid creatures.

During my rambles with the camera, I have noticed that the Sacred Kingfisher sometimes nests in the hollow of a tree, but in the locality where I do most of my picture hunting the birds seem to prefer those round dark brown termite nests that are frequently seen protruding from the trunk or limb of a tree, high above the ground. The Kingfisher pecks a hole into the side of the bulbous structure and hollows out the inside to provide a snug, weatherproof receptacle, eating as it progresses deeper into the earthy substance of the termite colony's abode the "ants" that it encounters on the way. These nests are often situated at a height of forty to fifty feet above the ground, but even at this distance the lusty young kingfishers, when they begin to grow, can be heard from the foot of the tree giving forth their throaty gurgles.

Recently I found a nest that was placed at a comparatively convenient distance from the

By A. C. TINDALL

ground, so I decided to avail myself immediately of this rather rare opportunity. The nest was in a partly dead tree which was surrounded by bushes and bracken, too high up to permit the use of any regular type of tripod.

I cut two saplings and lashed their narrow ends together to form a pole long enough to attain the height of the nest. This was set up as shown in the drawing. Here it will be seen that the twin-lens camera, in its home-made case for protection, is mounted at the top of the pole, which is supported by three stout cards fastened to pegs or convenient bushes. The short stick tied to the bottom of the pole is designed to prevent the whole set-up from twisting in the wind.

The first problem to be overcome before erecting the pole was the important one of focusing. Visual focusing under these circumstances was quite out of the question so I set the focus according to the scale, choosing for convenience a distance of 2ft. 8ins. Then I secured a piece of stick with a fine bent twig at the end and I tied this to the camera case so that the end of the twig occupied a position exactly 2ft. 8ins. in front of the lens, but about 6ins. below centre. From previous experience I knew that if the end of the twig happened to show in the finished print, it would not look out of place. A piece of cotton attached to the shutter release completed preliminary arrangements.

When all was ready, the pole was erected and fixed in position. Some final adjustments were necessary to the guy-cords in order to ensure that the twig acting as a pointer was vertically in line with the entrance to the nest, and 6ins. below it. Once this position was found, it was a simple matter to lower the pole for rewinding the film and setting the shutter, by easing sideways the butt of the pole, without the necessity of undoing the cords.

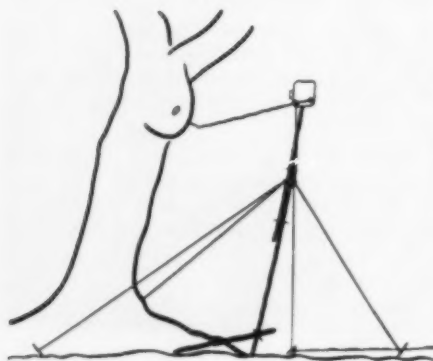


Diagram showing the set-up used for photographing the nest of the Sacred Kingfisher. A forked stick pushed into the ground served as a guide for the thread attached to the shutter release of the camera.

Male Sacred Kingfisher at nest in hollowed-out termite colony. The cotton thread attached to the cloth plug can be seen hanging out of the nest cavity. Photograph gained Third (Equal) in Class A open contest for September.



On this occasion, as it happened, by the time I was ready for picture taking the light was anything but good. The sun shone obliquely through the trees, throwing leafy shadows on the nest, and I was obliged to wait until the nest became fully shaded; but in the meantime I busied myself studying the movements of the bird and making notes on its colour with a view to subsequent hand colouring. Strangely enough, although it is usual for the hen bird to attend to the feeding of the young ones, in this case the cock bird did all the work, and this was fortunate since he was a particularly fine specimen in both feather and colour.

I noticed that each time the bird arrived at the nest he grasped the lower ledge of the entrance with his feet and thrust his head, with what appeared to be lightning speed, into the dark hollow. Fortunately I had foreseen this difficulty and had brought along a piece of dark cloth in order to temporarily plug the entrance and so keep the bird's head in view long enough to make an exposure.

The colour of the cloth prevented it being seen in the picture, and I had affixed to it a piece of black thread. As soon as the light was suitable I pushed the plug into position with a stick, leaving the thread hanging down so that it would facilitate removal. The camera had been loaded with Super-XX film, shutter set at 1/100 sec., and aperture  $f/8$ . This bird not being at all shy, I sat down a short distance away, where I could easily watch the action, and waited for my first picture to arrange itself. Very soon the bird appeared on his favourite perch a few yards from the nest with a lizard overhanging on both sides of his beak. After a brief survey of the surroundings, he flew to the nest and clung there, not being able to enter his head because of the cloth I had placed in the opening.

He turned his head slowly to look with suspicion at the camera and I secured my first shot, which is seen in the accompanying illustration. It is fortunate for the photographer that birds invariably look at things



with only one eye; thus it is always possible to get a good side view of the head when the bird is alertly watching the camera. At the click of the shutter the Kingfisher returned to his perch, apparently to consider the situation, and he was not long in making up his mind how to tackle the problem that had arisen to upset his normal routine.

First of all he swallowed the lizard; and thus cleared for action, he flew back to the nest, seized the offending piece of cloth and flew off, with the thread trailing behind. Then he hung the cloth over the branch of a tree and left the scene in search of more food. Fortunately he had not gone very far away with the cloth and the branch was not high. I was therefore able to recover the material and replace it in the entrance to the nest before he returned. But this time I took the precaution of fastening the thread to the tree so that when the bird flew away with the cloth it would be pulled out of his beak and save me the trouble of climbing to recover it. The act was repeated several times, during which I was able to make four exposures. The hen bird did not show herself at all whilst the unusual procedure was going on, but I have no doubt she watched the strange manoeuvres from a distance.

Feeling sure I had gained some good pictures, I eventually packed my gear and left the Kingfishers to carry on the serious duties of feeding their young offspring. On developing the film, I found that one shot was

spoiled but the other three were well worth all the trouble.

The technique described has been used on several occasions. I once used a modification of the method when photographing the nest of the Orange-winged Sittela at a considerable height from the ground. In this case I used three saplings lashed together and the long pole so constructed was held on a rope passed over a branch just below the nest. By fixing the rope some distance from the top of the pole, I was able to manipulate the camera fairly accurately into position. But as it happened there were leaves in front of the nest, which made it necessary to bring the camera in closer, and a focusing distance of 20ins. was decided upon.

The whole contraption was so erratic that I had to hold the base of the pole to keep the camera in position, and I was therefore unable to watch the bird satisfactorily. It turned out to be a matter of haphazard shooting, for when I pulled the thread I could never be quite certain of what was happening high above. However, I managed on this occasion to secure one fine picture of the bird looking down into the nest, where the beak of the young chick showed plainly at the rim of the wonderful little shingled structure.

This picture cost me four exposures—an entirely satisfactory result to any bird photographer.





# ARCHITECTURAL AND STRUCTURAL

*F. P. Hion*: STREETScape

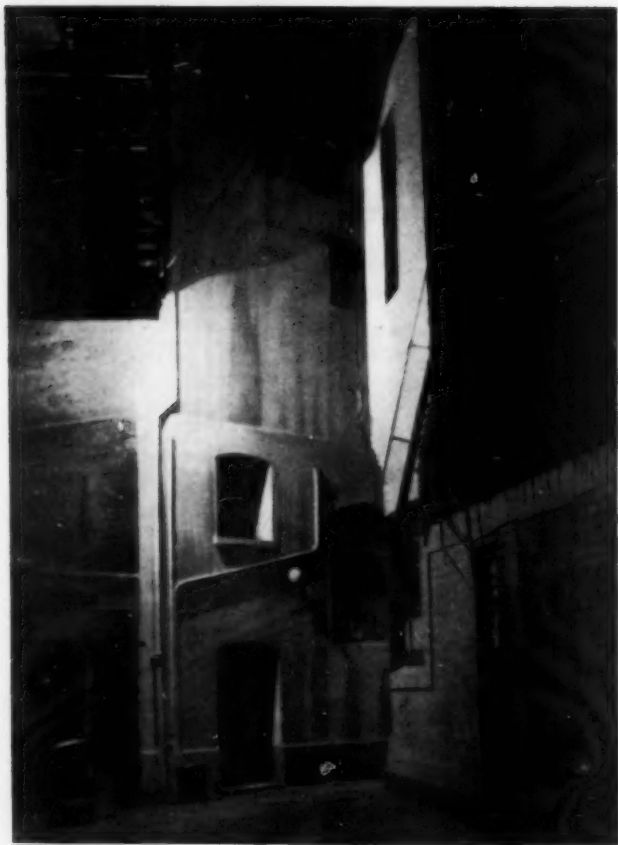


*M. J. McNaughton:* **MODERN STRUCTURE**





*E. F. Stringer:* THE WHITE HOUSE



*F. R. Lamb:* BACK ALLEY

C. A. Abrahams: OPEN DOOR



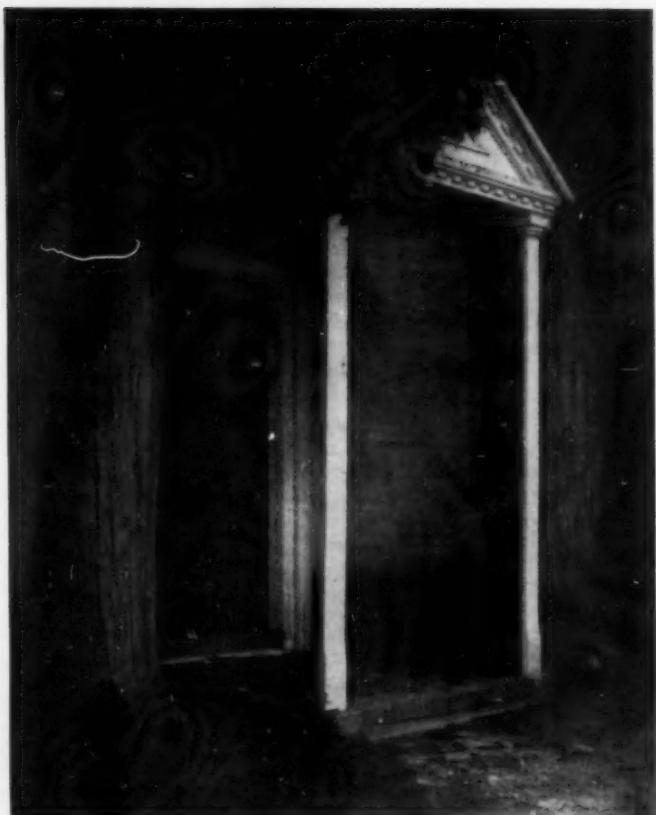
*K. F. Bailey:* **STEPS**





W. A. Jessop: SUBWAY EXIT



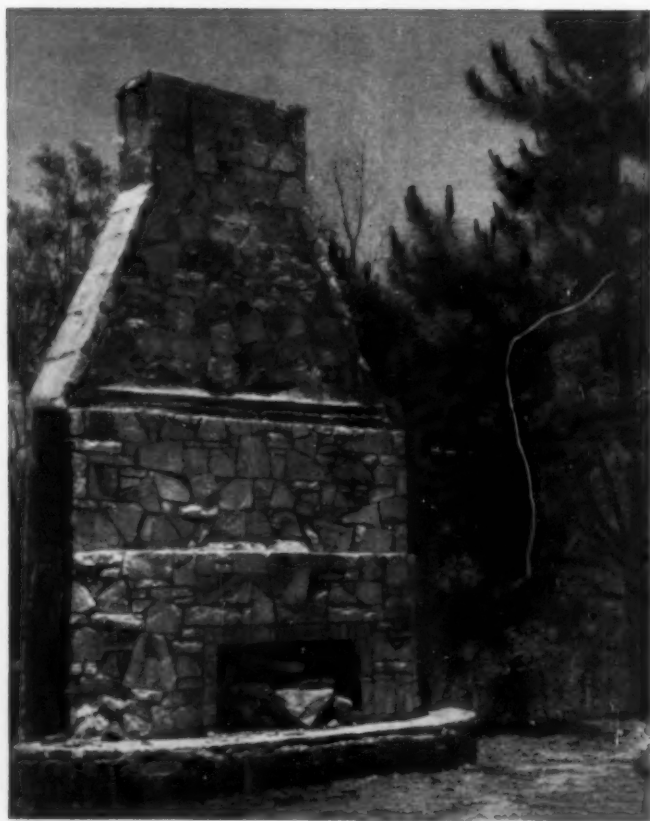


*Muriel Jackson:* CHAPEL DOORWAY, COBBITY

*B. Kozłowski:* NIGHT PATTERN



*Jess Bennett: IN THE FOREST*





A. P. Beswick: WALDHEIM CHALET



*N. Youngman: THE ARCHES*

A. G. Reynolds: GOTHIC



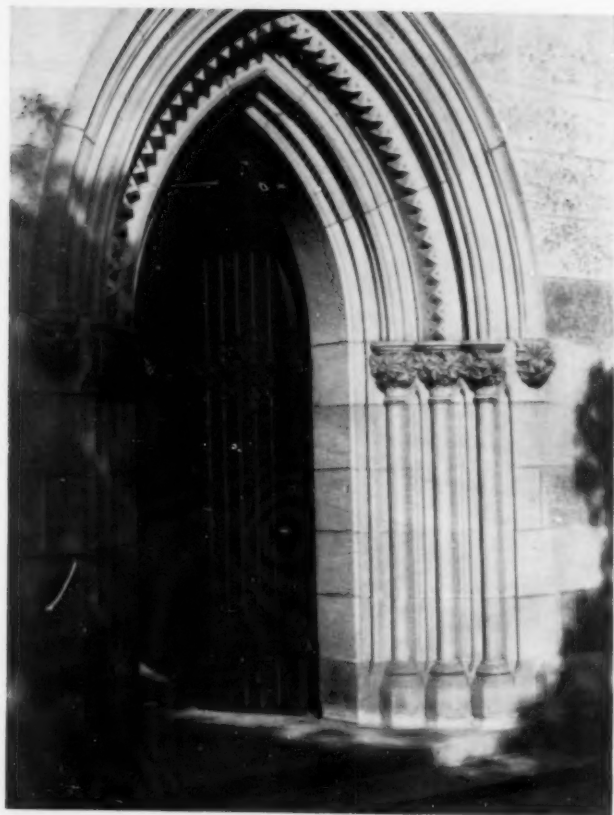
W. S. Woods: THE WHITE CROSS







*L. G. Hall:* ST. MARY'S



*J. L. Jones:* **OPEN DOORWAY**

# SOME 1956 PHOTOGRAPHIC EXHIBITIONS

<i>Exhibition or Circuit</i>	<i>Closing Date for Entry Forms</i>	<i>Closing Date for Prints</i>	<i>Exhibition</i>	<i>Exhibits Returned</i>	<i>Details from</i>
<b>"The Original Circuit"</b>					
MAITLAND .. ..	.. January 25	February 1	Feb. 29, March 1, 2, 3	March 9	Sec., H.R.A. & H. Association, Box 37, Maitland.
MUSWELLBROOK .. ..	.. February 24	March 7	March 15, 16, 17	March 23	Hon. Sec., Upper Hunter P.A. and H. Assoc., Muswellbrook.
ORANGE .. ..	.. April 2	April 5	April 19, 20, 21	April 27	Orange A.P. and H. Society, Orange.
<b>A Recommended</b>					
<b>"North of the Ranges" Circuit (Details not finalised)</b>					
ARMIDALE .. ..	.. ..	—	March 1, 3	—	Local P.A. & H. Association.
TAMWORTH .. ..	.. ..	—	March 13, 14, 15	—	Local P.A. & H. Association.
QUIRINDI .. ..	.. ..	—	March 16, 17	—	Local P.A. & H. Association.
<b>A Suggested No. 3 Circuit</b>					
NEWCASTLE .. ..	.. ..	January 14	February 22-25	—	Newcastle A. & H. Association.
GOULBURN .. ..	.. ..	March 5	March 15-17	—	Goulburn P.A. & H. Association.
<b>Melbourne Camera Club First International .. ..</b>					
<b>Ipswich P.S. Australian Landscape Competition and Open Exhibition .. ..</b>					
			April 9-18	—	Melbourne Camera Club Exhibition, Box 930C, G.P.O., Melbourne.
			May 19	—	Hon. Sec., Ipswich Photo- graphic Society, Box 123, P.O., Ipswich, Qld.

# Technique for Architecture

The photography of architectural subjects can be broadly classified under three headings—1, documentary; 2, commercial; 3, pictorial and although it is only the pictorial kind of photograph that concerns us here, we need to have a knowledge of pictures that come within the other two classifications so that we may be prepared to employ a truly pictorial approach when the time comes for us to try our hand at making prints suitable for the exhibitions.

Documentary subjects include records of the characteristic architecture of localities visited, buildings and monuments of historical interest, or places that have been associated with the news. The documentary photograph endeavours to show as well as possible as much of the detail of the subject it is convenient to crowd into the picture. The photographer in pursuit of record pictures has little time to waste worrying about minor technical imperfections. Converging lines and other forms

By VYVYAN CURNOW

of distortion in perspective are in any case usually excused in a picture if the subject is capable in itself of creating unusual interest.

The documentary or record type of architectural photograph is one such as a tourist would be pleased to bring back from his travels. It shows the architecture as clearly and as truthfully as possible. Since the building or the structure under consideration for a record photograph is self sufficient, it does not require any embellishment with accessory interest or any special effect of lighting—good, clear sunshine is best. But it is always wise to show the structure in its environment; if it is surrounded by trees, at least some of these should be included, perhaps in the form of a more or less complete frame through which the building is seen.



Distinctly pictorial in character, this picture is nevertheless one containing a strong element of record interest. As an enlargement, it would be ideal material to occupy a full page of an album of travel snapshots.



A typical commercial photograph of a building. Care has been taken to ensure that all vertical planes are parallel to the edges of the picture.

Converging vertical lines are apparent in this photograph at the sides of the print. Such a defect is scarcely ever noticed in a snapshot collection, but when the subject is enlarged converging lines become obvious and objectionable.



Two photographs of buildings—the uppermost taken by a competent operator equipped with adequate camera movements; the lower picture, one of a series of amateur snapshots, taken by tilting the camera to include the height of the tower.

When a series of pictures is intended to illustrate a visit to overseas places, it is customary to include in as many photographs of buildings as possible at least one of the party, who is generally seen with back to camera as if enthralled with the scene, or walking casually into the picture from one side, thus adding a personal touch and a story-telling angle to the record.

Needless to say, there is no limitation upon the kind of equipment that can be used for record photography; even the most elementary box cameras have been known to adequately cover a 'grand tour.'

In the strictly modern acceptance of the word "documentary", a picture of architecture in this category would require to be worthy of preservation as a record of existing structures which have an historical potential. Extreme accuracy would be essential for this class of picture, and to be entirely successful the photographer would need to be in possession of the special equipment used by the commercial photographer.

Commercial photography as applied to architectural subjects calls for high grade technique. Pictures in this class are usually required to be a faithful and exact copy of the original—there are exceptions, of course, such as the case where a photograph from an unusual angle is called for—and the commercial photographer is equipped with apparatus that includes wide-angle lenses, rising front, swing back and any other special camera movements essential to ensuring that the subject will be seen to sit square and true alongside the text when it reaches the printed page.

The pictorial photograph of architecture endeavours to create an emotional appeal by accentuating and dramatising some aspect of the architectural subject itself, and the way which this may be achieved depends entirely upon the personal style or artistic temperament of the photographer. When taking architectural photographs for commercial or documentary purposes one has no choice of subject, but when doing pictorial work the exercise of individual taste in the selection of subject is obviously a matter of the utmost importance. There is no formula that can be applied in choosing subject matter for pictorial architecture. The success of a picture depends entirely upon the ability of the

photographer to recognise just what there is in a subject that has an emotional appeal and upon the degree of proficiency with which he is able to carry out the technical work necessary to portray that impression through the medium of the photographic print.

The camera equipment suitable for pictorial architecture is by no means specialised; anything that will take a picture is capable of producing first class negatives in the hands of a capable enthusiast. The late Harold Cazneaux, F.R.P.S., made many of his early pictorial gems, a number of them architectural in nature, with an old box camera of primitive design. Nor is there any excuse permissible on the grounds that failure to produce good work is due to the lack of a high-grade automatic enlarger. Several workers who have turned out consistently good prints over several decades still prefer their rickety old horizontal enlargers, and one contemporary enthusiast, who is well known in N.S.W. inter-club contests, turns out splendid work, using the gas stove in his kitchen as a support for his meagre enlarging equipment and an ex-army "dixie" as a developing dish for his pictorial prints.

There is one aspect in which we can follow 'Caz'—and that is in the direction of including harmonious figure interest in architectural arrangements. The greatest weakness in the majority of present day building pictures lies exactly here.

## ROSARIO, ARGENTINE REPUBLIC

### 1956 International Contest for Sporting Photographs

Two Classes: Amateur and Press, entries from the latter to be accompanied by a certificate of employment as a press photographer.

Awards—Amateur: Gold Medal, Cups for 1st, 2nd, 3rd and 4th; Medals for 5th and 6th. Press: Cups for 1st, 2nd, 3rd and 4th.

Entries: Up to six in number depicting actual sports in action. Unmounted prints not to exceed 15" x 6½". Full details to be enclosed. No entry fee or entry form is necessary.

Closing Date: 31st March, 1956.

Address: Club Atletico Provincial, Bvrd., 27 de Febrero, No. 2672, Rosario, Argentine Republic.

# A Plea for Club Colour Loan Sets

With the growing popularity of colour photography we have found that even the smallest and most remote camera club has its quota of colour enthusiasts, and in some of the larger clubs the activities of colour users have expanded to such an extent that it has been found necessary to form separate colour groups within the clubs.

Colour photography is rapidly passing through a period of transition, from the stage where the prolific button-pusher turned out innumerable haphazard shots, into a serious medium for the expression of artistic talent. Evidence of this advanced approach to colour is amply forthcoming in the slides we see in the salons and the *A.P.-R.* Kodachrome Contests, and it is seldom that a club cannot muster from amongst its members a creditable selection of colour transparencies for screening on any special occasion.

As the ideas of colour enthusiasts advance with the acquisition of experience, there is an increasing demand for exchange facilities in colour slides between clubs, both as a means of pleasurably entertaining a casual audience and for serious use as study material by those members who are anxious to improve the technical and artistic qualities of their own work.

Fully aware of the trend towards serious colour photography within the clubs, the *A.P.-R.* has been able to accumulate a few collections of Kodachrome duplicate slides comprising prizewinners and acceptances from the major salons and the Third *A.P.-R.* Kodachrome Contest, and these are being continuously circulated amongst the clubs; but duplicate colour slides are not often forthcoming from the major overseas contests and the demand for colour sets in recent times has far exceeded the supply of slides.

In short, the problem of answering the great demand for high grade colour collections has become a really serious one and there seems to be no immediate prospect of any fresh material eventuating until the duplicate slides which will be prepared from the submissions to the Fourth *A.P.-R.* Koda-

## *An 'A.P.-R.' Editorial*

chrome Contest become available, about the middle of next year.

In the meantime the obvious solution lies within the clubs themselves, many of whose members are the authors of numerous highly attractive transparencies which could be incorporated into a club collection. An inter-club circulation of slide portfolios is not only desirable; it is the only answer at the present time to the needs of serious workers for a continuous flow of ideas in the art of pictorial colour photography.

It was with such a line of thought in mind that the members of the Photographic Society of New South Wales recently decided to make a concerted effort to provide themselves with a permanent collection of colour transparencies which could be used for screening within the society, as well as for inter-club exchange. They found, however, that whilst many really first-class slides were available and their authors were willing to show them on every occasion within the society; when it came to sending their valuable transparencies away on circulation, the owners almost invariably declined to take the risk of having their irreplaceable creations damaged or lost during transit. Most members were quite agreeable, nevertheless, to have their slides duplicated, and at a recent meeting of the society it was decided to select a collection of members' best work and have them reproduced.

This is surely a lead that other clubs would be wise to follow at the first opportunity. There is no reason why clubs in outlying centres should not participate. If the members of small clubs have any reason to fear that the artistic qualities of their work might not be quite up to standard set by the larger clubs, they might keep in mind that subjects characteristic of their locality and environment, if they are reasonably well executed in colour, will always provide interesting screen material for exchange purposes.





## Telling the new picture- maker

(No. 40)

It's the light on the subject that counts; camera user could be in complete darkness and still get a picture.

### *Light Makes Your Snapshots*

Have you ever thought about how important a factor is light in taking pictures? As a matter of fact, there would be no picture at all without it. For it is the light entering your camera when you open the shutter that creates the image on the film—light that is reflected from the subject, into your camera, and on to the film.

In taking pictures, the lens and shutter of your camera act just as the human eye does. The iris of the eye admits light, which in turn registers an image on the retina. Just as the iris adjusts automatically to brighter or weaker light, your camera lets you accomplish the same effect by means of its adjustable lens and shutter.

Film has a fixed sensitivity—it requires just so much light to register a picture. Too much light produces over-exposure—a chalky, “burned-up” look. Too little light results in under-exposure—darkness, lack of detail, or even no picture at all.

Whenever we use an adjustable camera, we have to decide what will be the best lens opening and shutter speed for a particular picture. And this, of course, is based on the amount of light reaching the subject.

Note that we said “light reaching the subject”—not on the camera or on the person behind it. In picture-taking, it's the light on the subject that counts, not the amount of light where the camera is. As long as your subject is well-lighted, everything else may be in the densest shade and it won't affect your picture one bit!



## **Hints for Landscape Photography**

A good landscape need not be made up only of the land and trees and streams. A cottage or a mansion, an old ruin or a farmer busy at work, all can be part of a good landscape picture. If they harmonise with all else in the picture, they are as much a part of it as every blade of grass.

Keep your landscapes simple. Just by shooting from an advantageous position you can eliminate much material that might be out of harmony with the over-all scene.

Also, don't try to take in the entire country-

side with one click of your shutter. Often the best pictures can be picked out of small areas of a general scene. To be good, a landscape need not have been originally 'breath-taking'.

It usually pays to lend depth to a scenic view by introducing some foreground subject. An overhanging tree may "frame" a landscape effectively. A human figure in the foreground may give your picture real perspective which it might lack by itself.

Try for side or back lighting, because shadows play a big part in making a landscape effective. Always try to avoid conventional behind-the-camera lighting for such shots, but you should have a lens shade handy to keep the sun out of the lens. And try making use of the weather. Some of the finest landscapes were made when it was misty or rainy outdoors.

*E. B. Cubbins: SUNLIT VALLEY*

(No. 41)



# Photo Progress in New Zealand

## *The Photographic Society of New Zealand Regional Meetings*

Three Regional Meetings in less than a month, brought together over 250 people belonging to twenty-two P.S.N.Z. clubs to enjoy in the most friendly way an opportunity of comparing personal notes, club news, and their work in monochrome and colour. The National P.S.N.Z. Annual Conventions have proved so popular that these in-between meetings were arranged to cope with the demand for more, and their instant success means they are here to stay.

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On Sep. 17, fifty guests were greeted by South Canterbury President Bevan Shackell in the Centennial Rooms at Timaru, South Island. The Dunedin P.S. party was led by President N. Matheson Beaumont, A.R.P.S., and included Secretary Wm. Robb; from North Otago P.S. (Oamaru) came Secretary Norris Brocklebank and about a dozen others; President F. L. Casbolt, A.R.P.S., A.P.S.A., was accompanied by a like number from Christchurch P.S.; Ashburton P.S. was well represented, and South Canterbury was in full force, making the attendance well over ninety.

Representing P.S.N.Z. were Past President F. L. Bowron, A.R.P.S., A.P.S.A., Vice-President Geo. Chance, F.R.P.S., Treasurer L. A. Thomas, Councilors F. L. Casbolt, A.R.P.S., A.P.S.A., and N. M. Beaumont, A.R.P.S.

A most entertaining evening commenced with a ten minute selection of slides by members of the host club; a One Man Show of prints by F. Lennard Casbolt, accompanied by a half hour talk, was very much enjoyed; and fifteen minutes of slides from Ashburton P.S. followed. Next, F. L. Bowron spoke for thirty instructional minutes on Colour, illustrating his text with slides. A pleasant break was provided by

By IRENE A. COOPER, A.P.S.A.

songs from two Timaru girls, succeeded by ten minutes of colour from North Otago members. A presentation by Geo. Chance of slides from his extensive overseas collection, and enhanced by typically flavoured comments, made a grand conclusion.

Later came the opportunity to mingle together and the best part of any photographic gathering—talk. Afterwards exchanges of compliments were made, South Canterbury thanking the guest speakers and visitors, the latter thanking their hosts, the ladies in charge of supper, and especially Secretary Syd. Gray for his fine organisation of the meeting.

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The same happy success was repeated a week later in the North Island when eleven clubs combined at Palmerston North. Here the beginning was on a lovely Saturday morning, with greetings, as old friends arrived from distances up to several hundreds of miles, and introductions to new friends. All wearing identification cards, the party spent the day getting sunburned, talking at about '900 Weston', and strolling through the beautiful parks and gardens of the city. That there were more cameras than people goes without saying; their pictures we probably go without seeing.

Packing the Municipal Assembly Hall in the evening were more than ninety P.S.N.Z.-ers. His Worship the Mayor of Palmerston North, Mr. G. Tremaine, welcomed all visitors, speaking briefly on the history



Photograph:  
Russell W. Cooper

"HAPPY NATTERERS"

General discussion taking place at Matamata on October 12.



### "SOME HAPPY WANDERERS"

*Origin of photograph not recorded*

Representing members of all the clubs participating in P.S.N.Z. regional meetings, this group was taken at Palmerston North, September 24.

of photography; and listening to him were five from Hastings C.C. including President Reuben Wright; from Hawera C.C., Secretary John Linnell brought six members; Marton C.C., President Roger Marshall and four others; Morrinsville C.C., two members; Stratford C.C., President Jim Taylor with six; Waikato P.S. President Russell W. Cooper, A.P.S.A., and Irene; Wairarapa C.C., President Fred Jolly and five fellow members; Wanganui C.C., President K. A. Newton and eight others; Wellington C.C., President Dr. J. T. Salmon, A.R.P.S., with six members. The host clubs, Palmerston North Municipal C.C. and Manawatu C.C. were well represented, their respective Presidents H. Newth and C. Begg amongst them. A welcome guest was Mr. K. V. Townsend of Palmerston North, President of the Federation of N.Z. Amateur Cine Societies.

Officers of P.S.N.Z. present were Secretary Irene A. Cooper, A.P.S.A., Councillors K. A. Newton and Russell W. Cooper.

Seventy-two prints were entered into an informal inter-club competition commented upon by Russell W. Cooper. He appointed a panel from Wellington C.C.—Dr. J. T. Salmon, A.R.P.S., W. Pearce, P. Billing and R. A. Shaw—to select the winning set of six. They placed Waikato 1st, Wairarapa C.C. 2nd, and Stratford C.C. 3rd.

Colour slides from Hastings, Palmerston N. Municipal, Stratford, Wairarapa, Waikato and Wanganui clubs were shown, also a selection taken at Queens-town by K. A. Newton and K. V. Broughton at the 1952 P.S.N.Z. Convention. This is the venue for 1956 Convention, and many viewers loudly hoped to be there to see for themselves next year.

Speakers were Dr. J. T. Salmon—The Work of P.S.N.Z.; Kenneth A. Newton—P.S.N.Z. Recorded Lectures; Russell W. Cooper—Working from 35mm. Negatives. Talkers were everyone there. Over the first-class supper provided by the ladies of both local clubs, the friendly chatting gathered strength to keep on till nearly morning, when, after thanking their hosts, the speakers, and P.S.N.Z. Organiser, many travellers began their long return trips.

However, Sunday morning found members of eight clubs enjoying more 'natter' in The Square, chiefly plans for a longer and even better function in 1956, when they were delighted to be invited by a press

photographer to see a demonstration of block-making by a dry process, on an electronic machine, the Kleichograph. This was a most interesting way of rounding off a very enjoyable get-together.

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The third of these highlights in P.S.N.Z. goodwill fell on Oct. 12, on a wet and gusty night, but nothing daunts a real P.S.N.Z.-er, and seventy friends met together in Matamata, some travelling over 100 miles (and back!). On behalf of Matamata C.C. Vice-President W. Coates welcomed visitors: R. Hoggard and J. Scott from Auckland C.C.; President E. C. Miller and three members, Franklin C.C.; President Father Bradley with ten from Mangakino C.C.; President Gordon Rosser and nine from Morrinsville C.C.; John Ingle plus two, Rotorua P.S.; President Jan Koning and nine others, Tokoroa P.S.; President Russell W. Cooper with eight from Waikato P.S. P.S.N.Z. Councillors there were Irene and Russell Cooper.

A brief talk on the future of Regional Meetings, with a suggestion that next year this Northern North Island event be arranged to cover a week-end, was given by P.S.N.Z. Secretary Irene A. Cooper, while her husband made the subject of his half-hour address the presentation, mounting, titling of prints for national inter-club competition and salons. Slides entered into an inter-club competition by six clubs present were then projected and commented on by Russell, who placed Matamata C.C. 1st, Auckland C.C. 2nd. The forty-eight prints in the evening's inter-club competition were next to receive his attention and comments, but he appointed a panel, made up by one judge from each club, to select the best set of six. These gentlemen placed Auckland C.C. 1st, Waikato P.S. 2nd.

Although all this consumed more time than expected, it was clear that everyone was happy and prepared to stay as long as possible, not to miss anything of this most enjoyable evening. The opportunity of getting to know members of neighbouring clubs was responsible for a steady drum of conversation and enough 'hot air' to melt the stoutest film.

The thanks of the meeting for Councillor Cooper's splendid efforts were voiced by Matamata C.C. President M. Miles, while in return, warm thanks were expressed for the excellent organisation by the host club, and all joined in demanding an encore for 1956.

# Review of October Portfolio

At my first glance I was not inclined to consider the album of *Landscape Studies with Clouds* to be a very impressive collection of photographs—yet when I had the time to peruse the pictures more closely I found that they embodied many points of interest that could be helpful to the amateur. For instance, when an arrangement shows a farmhouse, or even a few old sheds, settled upon a hill, this feature becomes such a strong attraction to the photographer that he is virtually compelled to include it in a picture whether or not the resulting print will thereby show any improved sense of pictorial arrangement.

In the print *Upon a Hill* (by O.A.S.) the photographer has achieved, by careful selection and also the aid of the elements, a very interesting result, especially when it is known that the clouds were added by subtle printing—a rather exacting job in this instance, because the photographer had to select a cloud negative with comparable lighting and the right perspective to harmonise with the rest of the scene. The viewpoint chosen for the landscape was also very well thought out, with the fence lines both leading from the bottom corners and likewise helping the curve of the road gracefully to climb the hill and disappear over the crest in a manner that leaves one feeling that the aforesaid road will continue on and on. The shadow at the left provides an excellent launching point for those contrasting light and dark clouds that spread fan-like, upward from that point. On the whole, the composition of this print has been most thoughtfully executed.

In F.L.E.'s *Passing Shower*, we find quite a reversed arrangement to the foregoing, for here a comparatively high viewpoint has been chosen. While the low tone of the print is acceptable, I cannot help feeling that a higher value of light scale throughout might have been more helpful; in view of the almost oppressive darkening of the sky and foreground an increased amount of light on the sunlit hills below would have helped the feeling of distance. I feel, too, that had the photographer moved more to the right, and made that eye-catching fence post in the centre take the place of that inward leaning, low and sparsely leaved tree, a much better arrangement could have been achieved.

J.R.H.'s *The Outfield* is indeed an interesting print in the simple manner, the scene having been taken from a point that allows the rugged fence gracefully to reach out from the lower corner of the print and eventually disappear over the crest of the rise. I think I would have appreciated a more definite shaping of the clouds to offset the overall softness of the lower part of the print. Much as I am against retouching—being a purist myself—I do feel that a little judicious touching up can sometimes, as they say, 'go a long way'.

N.O.'s *Leafless Arms* is the type of print which I am always very keen to observe—the kind which makes use of an interesting tracery of lines to form a pictorial arrangement. I have more than once urged the pursuit of the leafless tree for the reason that, whereas the foliage of a tree determines its bulk and general outline, it is only by observing the branches and twigs deprived of leaves that one can hope to understand the true anatomy of its structure. In this print, those gracefully (and so conveniently) meandering branches seem to be holding aloft the high-lighted ragged cloud shape. Just enough of the fore-

By KARRADJI

ground has been included in the print to provide a stable base. The filling of the frame is perfectly carried out and shows us that N.O. in this print, as is the case with most of his previous work, knows what to look for and how to capture it.

L.J.D.'s *The Rift* gives us a 'well seen' and carefully exposed subject, but somehow I feel that I would have preferred this landscape to be of horizontal format rather than the upright vertical panel used. As it is, the shape makes too much of a feature of the cleft in the clouds; if more clouds had been included the rift would have had the effect of severing the mass. The base of the print, though low toned, retains much interesting variety of detail.

I feel that R.V.L.'s *Rage in Heaven* is an exception to the rule, or should I say to my own very strong prejudice, which implies that any telephone-post-with-wires is a loathsome outcast among objects photographic and never under any circumstances to be allowed paper space in a really serious pictorial arrangement. In this case R.V.L. has deliberately used the post to emphasise the stark realism of the very dramatic scene he has presented. His employment of the dark silhouetted shape serves as a foil for the overall mass of strongly lit tones in the centre of the picture; at the same time the pole and curving wires act as a frame for the main interest of the scene.

K.M.'s *Hillside* is another submission by this tireless worker, one in which the treatment is somewhat akin to that by N.O., but in this case the much-needed dark base has been trimmed rather too close and at the same time the fact that the tree has been cut off half-way up is rather disturbing. At the same time the small patch of hillside that is included has a strong bearing on the title. In allowing for a more definite base to the print some of the uppermost points of branches could be trimmed off; there is really no need for their inclusion.

Whilst the photograph was well taken, C.B.'s *Sun-spotted Gum* is hardly the subject that would have attracted me; the impression of the sun-spots is scarcely strong enough to be noticeable and a tree photographed as close-up as this one is as unbending to the photographer as it is to the elements. However, the print has about it an attractive quality of atmosphere and I like the way the heavy tones of the fence posts decrease in value as they recede into the distance, thus bringing about a good feeling of perspective which is something additional to the visual two-dimensional rendition which we usually see in a print.

My main interest in the cover photograph, J.D.'s *The Spectators*, is the fact that it is a clever example of the use of cut-out 'cartoon' as a means of devising a novel presentation. The figures included here are much more enjoyable than any actual people could possibly have been when observed as silhouettes for inclusion in a pictorial arrangement; perhaps too much of the leafy detail has been included to the right, but nevertheless the print has the very strong interest value that is always sought when selecting an A.P.-R. cover illustration.

# TROPICAL PHOTOGRAPHY

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## PART 1—STORAGE

In the 3,000 mile-wide belt around the middle of the earth, which we call the tropics, there exist unusual extremes of temperature and humidity. In this region there are jungles and deserts—not to mention mountains and plains—and cities. Though parts of some tropical countries have climates not unlike those of the temperate zones, others have some of the worst combinations of heat and humidity that are possible for photographic work. The effect of these climates on photographic materials and equipment is important to any photographer working in the tropics. Of the various types of climate, that found in the wet tropics with sustained high humidity causes the most trouble and is the most difficult to combat.

The troubles that may be encountered and the precautions which should be taken depend to a large extent on the length of the exposure to the tropical conditions, and also on how critical are the requirements for successful results. Thus, a scientific expedition using photography for recording its findings would be expected to take more thorough precautions than the tourist who carries a camera to make personal records of his trip.

A short visit or trip of two or three weeks to tropical regions does not require any elaborate precautions. Film should not be allowed to remain in the camera any longer than necessary either before or after exposure, but, except in regions of high humidity, a lapse of two or three weeks between exposure and development is usually not of great consequence. In areas where high humidity prevails, it is unsafe to store exposed and undeveloped film for more than two or three days without either refrigerating or desiccating it. Facilities for keeping film refrigerated should be utilized whenever available. Since refrigerators are usually very damp, films should be placed in an airtight container. The film should be removed from the refrigerator some time before it is to be used, to allow it to warm up to outside temperature; otherwise moisture may condense on the cold film and cause trouble.

Any serious expeditionary photography or any extended stay in tropical territory requires careful consideration of these points: (1) The preparation, care and operation of photographic equipment. (2) The selection of a suitable negative material in tropical packing, its protection from excessive heat before exposure, and its protection from heat and moisture after exposure. (3) Correct exposure with regard to the effect of atmospheric conditions, to the relative effectiveness of filters, and to the length of time which may elapse between exposure and development. (4) Dependable processing technique at high temperatures.

### SUMMARY OF RECOMMENDED PRECAUTIONS

In order to reduce the possibilities of trouble, persons planning to do photographic work in the tropics should first:

1. Have their cameras and equipment cleaned and placed in proper working order. All leather coverings of cameras, cases, and other equipment should be treated with a good leather dressing.
2. Place all cameras and equipment which will not be needed for use during the journey, or immediately after arrival, in sealed metal cans, together with a drying agent (see Storage of Film).
3. Obtain a supply of the following: (a) Lens-cleaning fluid; (b) Lens-cleaning tissue; (c) Leather dressing as recommended by the manufacturer of the equipment; (d) Extra, separately sealed, containers of drying agent, such as silica gel.

*If the tropical stay is to be short (less than 60 days):*

1. Do not open any of the sealed cans until the cameras and equipment are actually needed for use. Such equipment which has been properly sealed in cans with a drying agent will not require attention as long as the containers remain unopened.
2. Regularly and frequently clean all cameras and equipment which are not sealed in cans or which have been removed from cans. On clear dry days air and sun them whenever practical. The tropical sun can be very strong, however, and equipment should not be exposed long enough to become very hot. Cameras loaded with film should not be exposed to the sun more than necessary.
3. Do not let film remain in a camera overnight in humid locations, or for longer than a few days at a time under any conditions.

*If the stay in the tropics is prolonged, take the following additional precautions:*

1. Keep cameras and equipment, but not film, in a heated storage cabinet when not in use, in order to retard or prevent the growth of fungus. The temperature in the cabinet should preferably be

about 110°F., and should never exceed 115°F. The heated clothes cabinet commonly found throughout the tropics is suitable, but it is advisable to check the maximum temperature before using.

2. Re-seal in metal cans, together with a drying agent, any equipment which will not be used regularly. Equipment properly packed in this manner requires no further attention.

The reasons for these various precautions and further details of procedure are discussed in the following pages.

## SOURCES OF TROUBLE

The two basic sources of trouble in tropical climates are heat and humidity. Heat alone is not the worst factor, though it may necessitate special processing techniques, and may shorten the life of sensitive materials. High humidity, however, can cause serious trouble even at temperatures but little above normal, and these troubles are increased by high temperatures.

Thus, in the wet tropics, the principal cause of damage to film and equipment is the continuous moist condition of the atmosphere which causes corrosion, swelling, warping, and other damage, and also promotes the growth of fungi which can quickly ruin film, leather cases, and even the surfaces of lenses and filters. Other harmful factors include contact with air-borne salt and sand, fumes, and, perhaps surprisingly, plant debris and exudations.

The probability of damage is greater with frequent handling and transportation, especially under the difficulties met in hunting and scientific expeditions and in military operations. Exposure to harm is greater when equipment is used out-of-doors, on the ground, or with makeshift facilities. In any latitude the temperature is much lower at high altitudes, so that dew is likely to form on objects following arrival by air transport.

*Relative Humidity.*—The condition of the atmosphere with respect to moisture content is usually described in terms of "relative humidity." This is the ratio, expressed as a percentage, between the quantity of moisture vapour actually present in the air and the maximum quantity which the air could hold at that temperature. Thus, if a given sample of air contains only half as much water as it would at saturation, the relative humidity is 50 per cent.

When the temperature rises, a given space is capable of accommodating more water vapour, so that if air is heated the relative humidity decreases and *vice versa*. When air is cooled sufficiently, a saturation point (100



per cent. relative humidity) is reached and below this temperature drops of water or "dew" are deposited. In tropical climates, this "dew point" is often only a few degrees below the actual temperature during the day, and is reached when the temperature drops at night.

The amount of moisture absorbed by films and by non-metallic parts of equipment is determined by the relative humidity of the atmosphere. Therefore, the moisture absorption can be reduced by lowering the relative humidity, either by removing some of the moisture with desiccating agents, or by raising the temperature.

## **MATERIALS AND EQUIPMENT**

### **PREPARATION AND PROTECTION OF EQUIPMENT**

Considerable time can be saved and damage avoided if cameras and other equipment are made ready in advance. It is well worth while to have the equipment thoroughly overhauled and cleaned, preferably by the original manufacturer or supplier, who should be advised as to the type of climate in which it will be used. Suitable cases, packing supplies, and moisture-absorbing material should be obtained in advance and included in the equipment to be employed while in the tropics. Packing in hermetically sealed cans or sealed metal-foil bags with a suitable desiccating agent, as described later, will aid in keeping equipment in good condition until it is to be opened for use.

The leather coverings used on cameras and camera cases should be treated with a good dressing, as recommended by the manufacturer, to protect against rotting and moulds, and provision should be made for obtaining additional leather dressing.

Two different problems of protection exist. One is the protection of film and equipment during transportation and storage; the other is protecting the equipment when it is in active use.

Protection during transportation and storage is readily obtained by the use of hermetically sealed cans or metal-foil bags, or other moisture-vapour proof containers, and a proper desiccating agent, as described under the storage of films. If the containers have been properly sealed, and contain an adequate quantity of the desiccant, they will protect the contents practically indefinitely. There is, however, one reservation and caution. If precision instruments which require lubrication with certain type of light oils are subjected to high temperatures while in such packing, the oils may evaporate, leaving a gummy residue on the bearings. This will prevent efficient functioning until the equipment can be re-lubricated properly.



The protection of equipment which is in active use, requires a somewhat different approach, and in this case the use of a heated storage cabinet is probably the most practical solution. Even though the air temperature is rather high, the relative humidity can be lowered in an equipment storage cabinet by burning electric light bulbs continuously within the lower part of the cabinet. The use of four or five 25- or 40-watt tungsten lamps will usually be sufficient to lower the relative humidity inside a cabinet or chamber of about 15 c.ft. capacity. The number of lamps should be adjusted to keep the temperature around 110°F., and care should be exercised to see that the temperature does not go above 115°F. Small holes should be provided at top and bottom of the cabinet and through the shelves to allow a slow change of air to carry off moisture introduced by the cameras and equipment. The positions of the holes should be staggered on the different shelves in order to produce a more thorough change of air. Since high relative humidity influences the rate of growth of fungus on lenses, filters, and other surfaces, storage in such a cabinet will help reduce the rate of growth and may prevent it entirely.

When it is not practical to reduce the relative humidity in a hot cabinet, equipment should be stored in an airtight case and the air in the case desiccated.

If neither of these two methods is practical, and equipment must of necessity be left in an atmosphere of high relative humidity, cameras, etc., should be opened and exposed to the sun at frequent intervals in order to give out moisture. Such exposures to the sun should be kept short to avoid overheating. Cameras loaded with film should not be exposed to the sun more than necessary.

Cameras should be protected from excessive heat because many of the lenses used on cameras are composed of several elements of glass cemented together. Since some cements melt at 140°F. and begin to soften at 120°-130°F., it is obvious that the lens elements might become separated or air bubbles might form if the lens is heated to such temperatures. Cameras should not be handled roughly or subjected to sudden jarring when used at high temperatures, because any slight jar may change the position of the lens parts.

## CARE OF EQUIPMENT

One of the best protective measures that can be applied in the tropics, is to clean all equipment and cameras at frequent intervals and to air and sun them whenever practical. This is particularly important for retarding the corrosion of metal surfaces, and the growth of fungus and mould on lens surfaces and leather coverings.

Lens-cleaning fluids and lens tissues now on the market are recommended for cleaning lenses. A suitable leather dressing, applied frequently to keep a smooth clean surface on leather parts, will be helpful. Frequent cleaning and polishing will minimise corrosion on exposed metal parts.

There are occasions when photography is being undertaken in desert areas. In such areas the general recommendations for tropical countries will apply. However, there is one difficulty which causes considerable trouble, and that is wind-blown sand and fine dust. Wind-blown sand can etch the surface of any lens so that it becomes unusable. This can be prevented by protecting the lens with a Kodachrome Haze filter or a piece of clear optical glass. The filter or glass is inexpensive, and can be easily replaced if it becomes damaged in this manner. Such a filter is also valuable at sea or along the sea coast, where salt spray may be blown on the lens.

Fine dust or silt will seep into every crack and opening. Therefore, cameras used under such circumstances should be protected so that the silt cannot get into the shutter or diaphragm mechanism. One way of protecting such parts is to cover any cracks or openings with adhesive tape where practical, and to place a wide rubber band around camera shutters to provide a dust-tight gasket covering the openings for the shutter cocking lever and the diaphragm setting-lever. With most cameras it is possible to cut a small slit in the rubber so that the shutter cocking lever can be slipped through the opening. The rubber will then allow movement of the lever and yet keep the opening covered.

Camera cases should be made so that they are dust-tight when closed, and the camera equipment should be kept in its case when not actually in use. Leather stripping or rubber gaskets should be used on such cases.

#### **STORAGE OF BLACK-AND-WHITE AND KODACHROME FILM BEFORE EXPOSURE**

Film in moisture-proof, hermetically-sealed tropical packing, is adequately protected against damage from excessive moisture or high humidity. It should be stored in a cool place but, if it is stored in a refrigerator, it should be removed a day before it is used to allow it to warm up to outside temperature; otherwise moisture may condense on the cold film when the sealed package is opened. If film has been obtained without tropical packing, it should be desiccated and placed in a sealed container as described later.

Film should not be removed from its original sealed tropical container until shortly before it is to be used. Since the film will absorb moisture rapidly in damp climates, it should be exposed and processed as soon as

possible. This is particularly important with Kodachrome film, which should be sent for processing as soon as possible. The film should not be left in the camera for more than a few days; and the best technique is to use up the whole roll or pack in one day. In climates having high humidity, unexposed motion picture film left in the camera more than 24 hours should be desiccated or discarded. Film packs tend to bulge slightly when swollen by moisture, and a film pack exposed to high humidity for several days may become too sticky for reliable use.

#### **CARE OF BLACK-AND-WHITE AND KODACHROME FILM AFTER EXPOSURE AND BEFORE PROCESSING**

If an exposed film cannot be developed within a few days after exposure, it should be desiccated and then resealed in a moisture-proof container. The length of the permissible delay depends on the severity of the climatic conditions. Film should not be resealed in an airtight container unless it has been properly desiccated.

#### **DESICCATING FILM FOR RESEALING**

An airtight container and a desiccating or drying agent are needed for re-drying and storing the film. A friction-top tin can, a fruit jar, a can, or jar with a slip-on cover that can be sealed with adhesive tape, or a polythene bag should make a satisfactory container. Silica gel and oven-dried newspaper are excellent desiccating agents. Dried rice or tea leaves can be used, though they have much lower moisture capacities, and they may give some trouble from the dust.

Silica gel is probably one of the most efficient and convenient drying agents. If it is obtained in an airtight can, with a moisture indicator, it can be used without further treatment. Generally this indicator is blue when dehydrated, turning pink as the gel absorbs moisture. However, if it has been exposed to the air, it must be reheated for an hour or so in an oven at 300 to 400°F. to restore its capacity for absorbing moisture. It should then be placed in a closed container and allowed to cool before it is packed with the film. Silica gel is available from chemical supply houses. The indication type is preferable and may be obtained in metal desiccators.

When silica gel or paper is not available, ordinary rice or tea can be used. The rice should be thoroughly dried over a low flame or in an oven, with occasional stirring, until a few of the grains turn brown. If an oven is used, it should be preheated and thoroughly dried out before the rice is put in. The heated rice should be placed in an airtight container and allowed to cool before the film and its packing materials are placed in the container with it.

*To be continued*

# Review of Contest Entries

NUMBER OF ENTRIES .. ..	104
A/S 24, B/S 37, A/O 16, B/O 27)	
NUMBER OF COMPETITORS .. ..	38
NUMBER OF NEW COMPETITORS ..	5
NUMBER OF PRIZE AWARDS .. ..	24

NOTES: The attention of competitors is drawn to the necessity of always forwarding adequate return postage in respect of each group of entries.

The Contest Rules and List of Set Subjects appears on page 772 of this issue.

**J.F.A., Sth. Camberwell.**—Of your two set-subject entries we prefer the ancient gum tree because it interprets a glimpse of sunny countryside that is typically Australian. The subject of your other print is a leafless tree in a wintry atmosphere and the arrangement tends to become an impression of mood rather than a tree study. In the open class, your print is novel because it includes a rainbow and shows that pleasing pictures can be taken with the camera in all kinds of weather.

**A.K.A., Proserpine.**—Utilising a tree as the main theme, your prizewinner has been very carefully composed to make the most of the material offering, and the result is quite a worthwhile study. HC has been awarded to "Sunlight's Play" in spite of heavy contrasts in the print which resulted in some burning-out of the highlights. This subject is seen to much better advantage under subdued lighting when the over-whitened areas of print are not so noticeable. Your open subject entry is a softly diffused landscape of a type that was extremely popular with the older pictorialists; in order to pass muster at the present day the composition of such a subject would need to be well-nigh perfect.

**S.M.B., Carnegie.**—All of your prints this month lack detail at the high end of the printing scale; this possibly due to the use of a grade of paper too contrasty for your negatives. We prefer "Devil Dancer" which, as the title implies, is an attempt to introduce something creative into your work. Your other two set-subject entries did not offer you much by way of material, but the locality of "Small Fry" looks as though it should be worth further prospecting. In your seascape, the highlit horizon line, so centrally placed, practically divides the picture into two equal halves. The logical position for the horizon is at either the upper or lower "third".

**B.B., Virginia.**—Both of your prints show an imaginative approach, which is quite a useful asset for the photo-pictorialist. What we try to aim for is simplicity—but not quite so simple as your "Where to?"—and it is usual to include a main theme as well as some accessory which will harmonise to make a unified arrangement. Thus, your footprint picture would have been better had it shown cause and effect, rather than simply effect unexplained. On the other hand, "Solid Foundations" includes too many points of interest scattered across the whole width of the print.

**J.E.B., Yerongpilly.**—The technical quality in all four of your current entries is entirely satisfactory. We prefer "Youth and Beauty" for its unusual arrangement of slender tree trunks and accordingly this print gained HC; the others are quite formal. "Reaching for the Sky", in spite of sketchy subject material, has a singularly attractive quality in its unbroken sky tone and the light and shade on the dead tree.

**R.B., Mummulgum.**—The taking and printing of your tree study have been handled in a competent technical manner, and had the pictorial arrangement of the group been equally successful the print might have gained an award—the main shortcoming in this respect is the fact that the trees have been cut off too close at the bottom of the picture, depriving them of the solid base so necessary for stability in such a composition.

**R.K.B., Gympie.**—HC has been awarded to your print of the little girl in recognition of a naturally posed and well-lighted child study. Your set-subject entry certainly includes trees, but since these are seen at some distance, the arrangement is really a landscape rather than a tree study. Technical quality is quite good in both prints.

**C.M.C., Gympie.**—Welcome to the contest and congratulations upon presenting such a varied collection of prints which shows that you have a broad outlook and can appreciate an interesting angle or viewpoint. The highlights are somewhat washed out in several prints, indicating a paper grade too contrasty for your negatives. In each case, your entries in the set subject show trees at a distance; a tree study is usually more definitely classified as a picture in which a tree or a group of trees completely dominate the foreground—in other words, a much closer viewpoint is needed. The best tonal range of your current batch is seen in "Stormy Weather" where the full scale print brings out an atmospheric quality that is lacking in the other examples; in respect to composition, however, the tree in this print has been placed too near the centre; a better position would be at an intersection of thirds.

**F.G.C., Naremburn.**—Apart from some dust specks seen in the grey areas, both prints show fine technical quality. We prefer the prizewinner because it has much more human-interest appeal; an attractive range of tones and good definition gained HC for the print of the boat, which is marred pictorially by the buildings in the background.

**R.F.C., South Hurstville.**—"Three Gables" gained a prize award for its interesting arrangement of repeated triangular shapes. Your set-subject entry is somewhat sombre, though not without atmospheric quality; cutting off the base of the tree is usually an unwise procedure, but in this case the outcrop of rocks at the right helps to preserve stability.

**H.C.D., Temora.**—Your prizewinner is a fine piece of technical work that brings out to best advantage the dramatic quality of the sky. The silhouetted shapes of the small trees are extremely interesting and help to emphasise the impact of the light beyond; in a pictorial sense it would be better perhaps to counter the slight impression of movement by locking the left-hand tree into the top corner of the print—a trim of 1" at top and left-hand side would achieve this.

**J.D., Mildura.**—All four of your current entries gained recognition. The title of the prizewinner "Tall Timbers" is scarcely what we would expect to apply appropriately to a single tree; our idea of tall timber is associated with forest country. However, there is no denying the loftiness of your tree, and it appears that the viewpoint and arrangement generally has shown the subject to the best possible advantage.

Technical quality is the strong point of your other prizewinner, for here again the title is somewhat incongruous, since at least two thirds of the heath is in shadow. Both of the HC-winners exhibit print quality above average and the dense blacks in "Tangled Trees" add considerable richness to the tonal range; in neither case, however, is the pictorial arrangement quite adequate.

**A.K.D., Lindfield.**—The dark surroundings have helped to isolate the subject of your prizewinning print and make it a picture entirely in keeping with the set subject; weaknesses are the branches leaving the print margins on both sides and many scattered highlights that do not belong to the main interest. In your "Trio", which gained HC for print quality and lighting, we cannot help perceiving some unbalance due to the absence of any highlight interest on the right-hand side.

**L.J.D., Plympton.**—All but one of your current batch of five prints gained recognition; "Evening" failed to achieve an award because all detail in the main tree trunk has been hidden by the heavy shadow. "Derelict" is technically very fine and its general pictorial arrangement has been competently handled; it is a pity, we feel, that the cloud was not higher in the picture space; its highlight shapes draw the eye to the lower part of the print, leaving the interesting branches of the tree above without relief, so that they seem to flatten out against the grey tone of the sky. Your child study, which also gained a prize award, is quite a successful portrait in which sufficient light has been introduced into the shaded areas to show full detail of the features. The remaining gum-tree subject lacks something in technical quality but is an interesting contribution to the set theme. In the subject of the gateway seen against the light, there is a singularly attractive range of tones which in themselves command attention; the pictorial arrangement is not, however, by any means unified; the eye wanders all over the picture space in search of a resting place.

**F.L.E., Narramine.**—Your portrait study of a fisherman gained a prize award, and apart from a suggested trim of  $\frac{1}{4}$ " at the bottom of the print we cannot see room for any improvement. Your set-subject entry gained HC, mainly for technical excellence; the extreme contrasts of light and dark draw too much attention to the branches running out of the picture at the top right-hand side.

**G.R.F., Hawthorn.**—The character study of Hugh Thomas gained the major award in the open section; both of your portraits gained HC. The prizewinner is a print with which we can find no fault on the part of the photographer—the small note of incongruity, seen in the tattered fragments of material overlaying a perfectly good shirt is, we imagine, an allowable feature of stage make-up and outside the control of the photographer. The two studies of Robert Hermann, being three-quarter length portraits, tend to emphasise the costumes at the expense of character as seen in the face of the actor.

**K.A.F., Croydon Park.**—We cannot see that the subject of "The Curtain" offered much in the way of pictorial possibilities; the somewhat formal treatment and closely trimmed base of the print prevent the arrangement from rising far from the record class.

**B.G., Benalla.**—As a tree study, your prizewinner in the set subject is impressive both technically and pictorially. Your prizewinner in the open section again has these two qualities; the only improvement we would suggest is a trim of 1" from the left-hand side to remove the highlight portion of the chimney which is indefinite in detail and tends to distract. Both of your HC-winners are interesting pattern and texture examples which could be entered in an appropriate set-subject contest at a later date.

**E.J.H., Bandiana.**—Technical quality well above average is a strong point in favour of all three of your current entries, but each contains some shortcoming of pictorial arrangement. The small trees seen against a background of distant sea and sandhills are all leaning to the left; this introduces "movement" which tends to make an arrangement appear unbalanced; it is better to select a fewer number of trees and to try to choose a viewpoint that will give an impression of stability. "The Last Gleam" is an attractive little landscape in which the subject tree is on too small a scale to warrant inclusion in the set contest. The remaining print, entitled "Old Steadfast", is one that seems to have distinct possibilities. Try masking off almost 1" from the bottom and  $\frac{1}{4}$ " from the left of the existing print; the result is a much simplified version, with the tree more clearly defined as the main interest and the distant homestead filling the role of accessory, without distracting highlights and dark areas now seen near the margins mentioned. This version should be worth enlarging to at least 8" by 10" for your own collection.

**F.P.H., Thornbury.**—Your prizewinner is an excellent study of a dead tree, the twisted branches of which show evidence of past struggles against the elements. We would be inclined to favour a trim of 2" from the right and  $\frac{1}{4}$ " from the top of the print, this with the object of reducing the size of the area of even-grey tone at the lower right and bringing the main tree into a better relationship with its smaller counterpart. "Fantasy" is a well arranged and competently taken table-top which is worthy of its HC award.

**F.H., Malanda.**—With such an attractive little seascape appearing at the top of the print, "Vista" really becomes two pictures; masking from the centre of the print will show what we have in mind; technical quality is excellent.

**R.D.I., Virginia.**—Both of your prints are satisfactory from the technical angle, but in neither case is the viewpoint quite close enough to enable the subjects to qualify as tree studies. In any case, you should spend some spare time studying the portfolios which appear each month in the A.P.-R. with a view to acquiring the art of pictorial arrangement.

**J.K.J., Killara.**—In spite of its complicated pattern of girders, your industrial study is sufficiently attractive to warrant a prize award. Of your set-subject entries the HC-award is by far the better, even though the figures are somewhat out of place in a scene intended to be a study of a tree; "Flood's Aftermath" is a drab print and in any case we cannot see that the material offered any great possibilities. In the print of the fishermen, the picture possibilities lie in an area  $7\frac{1}{4}$ " wide and 6" deep from the top-right-hand corner; the boy at the lower left offers opposition to the main group.

**M.J., Killara.**—"Chris" is a competently handled portrait somewhat in studio style and well worthy of its HC award.

**N.K.K., Lorn.**—Your prizewinner in the open section is an attractive landscape study in which a quiet and restful mood is enhanced by the distant reflections in the calm waters of the river. We do not care very much for the sepia tone achieved in "Eucalyptus"—that yellow colour sometimes results from prints that have remained for too short a period in the first developer. "Eventide" has many points in its favour, but the horizontal lines cutting across the centre of the arrangement are definitely a weakness of composition.

**R.M., Springwood.**—Dramatic treatment has produced a prizewinner from a much photographed subject in your "Church at Evening". It is doubtful, however, if the device of darkening the left-hand side of the print was quite successful; would it not have been better to trim off this portion? Another small

trim is needed at the right to remove the distracting highlight on the tree trunk; failing this, the highlight might be darkened locally. The inclusion of the motor car was unfortunate.

**N.O., Cardiff.**—We are not very impressed with your current landscape, with its burnt-out highlights; but the print quality in the HC-award is very fine. If the negative is capable of considerable enlargement, it might be interesting to see what you can make of the area immediately adjacent to the human figures, using portion of the stairway and those two odd clouds.

**A.G.R., Battery Point.**—Your prizewinner in the set subject is an arrangement entirely in keeping with the set theme; the other set-subject print is somewhat overcrowded, it being almost impossible to decide upon any point of main interest. The same remarks apply to the print in the open section, where so much foreground interest has been provided that the eye cannot find a resting place.

**R.A.J.R., Battery Point.**—Welcome to the contest and congratulations upon gaining a prize award at first appearance with an almost entirely satisfactory portrait study. You will note, however, that due to a combination of slight out-of-focus and subject movement the figure is less distinctly defined than its surroundings; this should be the other way round.

**R.R., Moonee Ponds.**—The paper vendor is the better of your two; you may have read in these columns recently words to the effect that the theme of a man

reading a newspaper has been somewhat overdone during the last couple of years.

**M.A.S., Toorak.**—The best print of your three in the set theme is the HC-winner "Tree Guardian"; the ancient gum-tree is good, too, but the dark silhouetted shapes of old cart wheels at the right are somewhat a distraction. The tree with branches pointing diagonally would better fill the picture space if the upper branch were "tied in" by trimming  $\frac{1}{2}$ " at right and 1" at top; a corresponding trim of about  $\frac{1}{2}$ " would then be needed at the left to preserve the vertical shape of the picture. An unfortunate incident during the taking of the remaining example in the set subject was the animal moving out of the picture space at the right; we notice the you have endeavoured to correct this by after treatment. Attractive lighting and good technical quality earned HC for both of your seascapes in the open section. The fisherman subject has been trimmed rather too closely at the top.

**E.F.S., Hampton.**—A fine appreciation of pictorial values, combined with a splendid print quality, makes your "San Remo Bridge" easily the best of this month's contributions to the open section. Congratulations!

**W.S.T., Kalangadoo.**—Your misty little landscape gained an award of HC for its impression of early morning mood. The subject is scarcely eligible to qualify as an example of the set theme.

Continued on page 778

## The 'A.P.R.' Photographic Contests

### Two Classes Monthly: "Open" and "Set Subject"

One prize only in each class to any single competitor

Highly Commended prints which are reproduced will merit a Reproduction Fee.

"Open" prints which have not won prizes may be re-entered for a Set Subject, but not for Open Contests.

### SET SUBJECTS

March	Closes January 10	"Low Key"
April	Closes February 10	"Holiday Mood"
May	Closes March 10	"Australian Landscape"
June	Closes April 10	"Interior, Day or Night"
July	Closes May 10	"Still Life"
August	Closes June 10	"Child Study"
September	Closes July 10	"Trees"
October	Closes August 10	"Unusual Angles"
November	Closes September 10	"Speed and Action"
December	Closes October 10	"Pattern and Texture"

**Two-fold Object.**—(1) To establish an independent means of criticism on both pictorial and technical grounds—but mainly the former. (Kodak experts are available at all Kodak Branches to give technical advice and assistance to customers). (2) To secure high-quality photographs for publication in the *A.P.R.* Incidentally, publication is a stimulus to the competitor and an education to his less-advanced fellow-workers.

**Who Can Enter?**—Anyone whose livelihood is not substantially through practising photography, Kodak Dealers and their assistants, others than those associated with photography professionally, may forward entries. Two classes: Class A and Class B. Class B is for those whose standard of work would not ensure successful competing in Class A. Promotions to Class A will be decided by the Editor. New competitors should endorse prints accordingly.

**Company employees Not Eligible.**—These are not eligible for the awards, but the Editor will always be glad to see their work and will comment upon it, if so requested.

**What Subjects?**—"Open" includes any subject available in Australasia. "Set Subject" is the subject actually set for the month. Outstanding Set Subject entries are often made into a special portfolio for that month. Entries should not have been previously published—or likely to be published within three months—to any other photographic magazine. Each photograph must be titled.

**How Many Entries?**—Limit is four per subject, i.e., eight per competitor. Make "little and good" your motto.

**Technical.**—Entries must be wholly the work of a single competitor. They must be made on Kodak Films or Plates and

enlarged or printed on Kodak Sensitized Papers. Attractive mounting is required in all cases—other than perhaps for contact prints and small enlargements from beginners. Large salon mounts are difficult to handle.

**Size of Prints, etc.**—There are no restrictions as to size print, paper surface, or image colour. 8 x 10 in. is the size preferred by advanced workers; on the other hand small "contacts" are judged as fairly as possible, and where there is promise the negative will be requested in order that a trial enlargement may be made by Kodak technicians. Never send negatives unless requested.

**Judging—Copyright.**—The Judge's decision will be final. Any of all of the awards may be withheld, if in the opinion of the judge, the entries do not reach a sufficiently high standard. Additional prizes may be awarded at the Judge's discretion. Prizewinning prints will be the property of Kodak (A/asia) Pty. Ltd., and may be reproduced in the *A.P.R.* and displayed on the Company's premises. The copyright remains the property of the competitor.

**Full Details Essential.**—The following details must be supplied: They must be legibly inscribed in a manner not to damage the front of the picture, frequently the result of careless pressure by pencil or pen. They should appear on the back of mounted prints, but where beginner's prints in smaller sizes are unmounted, each must be typed on to a sheet of writing paper (left side), and details written on the right of the sheet. Required details are as follows, and must be in order on separate lines: CLASS A or CLASS B; OPEN or SET SUBJECT; MONTH; TITLE OF PICTURE; NAME AND ADDRESS OF COMPETITOR; TECHNICAL DETAILS—EXPOSURE, NAME OF CAMERA, SENSITISED MATERIALS. Omission of any of these details may result in disqualification.

Women competitors are requested to furnish a single Christian name, not merely initials.

**Standard Entry Forms.**—Available from the Contest Editor and should be utilised—write for a supply.

**Address for Contest Entries.**—The address for the forwarding of Contest Entries to the *A.P.R.* is The Contest Editor, The Australasian Photo-Review, Box 2700, G.P.O., Sydney.

**Forwarding Instructions.**—Entries should be well packed between card to avoid damage in the mail. Write your name on the card and it will be used for return. Always forward stamps for return postage. Sydney competitors may leave and collect their entries—lower ground floor, 386 George Street—marking their prints accordingly.

Do not seal packets—it renders them liable to postal penalty.

**Read the above Conditions carefully.** Most months we receive about two hundred prints for judging, and their handling presents a problem unless all conform strictly to the conditions.



# Editorial Notes

## PRIZE LIST FOR DECEMBER

### SET SUBJECT—CLASS "A"

- First "Relic of Time", F. P. Hion.  
 Second "Derelict", L. J. Dundon.  
 Third "Old Man of the Forest", A. K. Dietrich.  
 (Equal) "Light and Shade", Geo. Windle.  
 Highly Commended: A. K. Dietrich; L. J. Dundon;  
 F. L. Elrington; J. K. Jackson; M. A. Stratton.

### SET SUBJECT—CLASS "B"

- Second "Tall Timbers", J. Dickson.  
 (Equal) No Title, B. Greed.  
 "Youth and Beauty", Jess Bennett.  
 Third "River Gum", A. K. Andersen.  
 (Equal) "Mountain Struggle", A. G. Reynolds.  
 Highly Commended: A. K. Andersen; S. M. Ballantyne; Jess Bennett (2); J. Dickson (2); K. H. Westgate.

### OPEN SUBJECT—CLASS "A"

- First "San Remo Bridge", E. F. Stringer.  
 Second "Bush Fire", Geo. Windle.  
 (Equal) "The Fisherman", F. L. Elrington.  
 Third "Robbie", L. J. Dundon.  
 (Equal) "Industrial Silhouette", J. K. Jackson.  
 "When Day is Done", H. C. Devine.  
 Highly Commended: L. J. Dundon; F. P. Hion;  
 Muriel Jackson; N. Ozolins; M. A. Stratton (2);  
 Geo. Windle.

### OPEN SUBJECT—CLASS "B"

- First "Sakini", G. R. Flack.\*  
 Second "Coastline", F. G. Charles.  
 Third "Pipe Pattern", Brian Greed.  
 (Equal) "Old Church at Evening", K. Musgrave.  
 "Mountain Vista", N. K. King.\*  
 "Father", R. A. J. Reynolds.\*  
 "Gables Three", R. F. Corbett.  
 "Sunlit Hearth", J. Dickson.  
 Highly Commended: R. K. Brown; F. G. Charles;  
 G. R. Flack (2); B. Greed (2); W. S. Talbot.

\* Denotes New Competitor

## WELCOME TO FIVE NEW COMPETITORS

A hearty welcome is extended to this month's five new competitors: C.M.C. (Gympie, Q'land); W.K.R. (Lara, N.S.W.); R.A.J.R. (Hobart, Tas.); G.R.F. (Hamilton, Vic.); H.K. (Hobart, Tas.).

Three of the above were successful in gaining one first, two thirds (Equal), and G.F. also gained an HC.

## COLOUR AND CINE CLUB OF SYDNEY

This club held its inaugural meeting on June 15. Since the formation of the club we have held two successful outings, to Jenolan Caves and Bundeeena.

Amateur photographers who are interested in Colour Slides, Hand-colouring of Prints, or Cine (Colour and Black-and-White) are invited to obtain particulars of our meetings by telephoning H. A. Little: LM 1267 or by writing to H.A.L. c/o P.O., Box 74, Marrickville, N.S.W. E.N.R.

## CAPTIONS AND TECHNICAL DATA

### Cover Illustration:

**Steam Up**, F. G. Charles.—First, Class B, Open for January. Exp. 1/50 sec., f/16, Super-XX film, reflex, yellow filter.

### Architectural and Structural—Pages 737-752:

**Streetscape**, F. P. Hion.—Third, Class A, Open for September. Exp. 1/50 sec., f/11, Super-XX film, reflex, medium yellow filter.

**Modern Structure**, M. J. McNaughton.—Third (Equal), Class B, Set for August. Exp. 1/50 sec., f/12, Super-XX film, reflex, yellow filter.

**The White House**, E. F. Stringer.—Second (Equal), Class A, Set for August. Exp. 1/100 sec., f/16, Super-XX film, folding, yellow filter.

**Back Alley**, F. R. Lamb.—Second (Equal), Class A, Set for July. Exp. 2 mins., f/4.5, Super-XX film, reflex.

**Open Door**, C. A. Abrahams.—Third (Equal), Class B, Set for July. Exp. 45 sec., f/3.5, Super-XX film, folding.

**Steps**, K. F. Bailey.—Second (Equal), Class B, Set for July. Exp. 4 mins., f/5.6, Super-XX film, folding.

**Subway Exit**, W. A. Jessop.—Third (Equal), Class A, Open for July. Exp. 1/50 sec., f/11, Super-XX film, folding.

**Doorway**, Cobbity, Muriel Jackson.—First, Class A, Open for May. Exp. 1/10 sec., f/8, Super-XX film, folding.

**Night Pattern**, B. Kozłowski.—Third (Equal), Class B, Set for July. Exp. 1 min., f/8, Super-XX film, reflex.

**In the Forest**, Jess Bennett.—Third (Equal), Class B, Set for August. Exp. 1/50 sec., f/11, Super-XX film, reflex, light-green filter.

**Waldheim Chalet**, A. P. Beswick.—Third (Equal), Class B, Set for August. Exp. 1/50 sec., f/11, Super-XX film, reflex, deep-yellow filter.

**The Arches**, N. Youngman.—First, Class B, Set for August. Exp. 1/32 sec., f/32, Super-XX film, folding.

**Gothic**, A. G. Reynolds.—Second, Class B, Set for August. Exp. 10 mins., f/11, Super-XX film, Brownie.

**The White Cross**, W. S. Woods.—Second, Class B, Open for February. Exp. 1/50 sec., f/8, Super-XX film, folding.

**St. Mary's**, L. G. Hall.—Third (Equal), Class B, Open for December. Exp. 1/100 sec., f/11, Plus-X film, folding, light-yellow filter.

**Open Doorway**, J. L. Jones.—Second (Equal), Class B, Open for October. Exp. 1/50 sec., f/16, Super-XX film, folding.

A pen-friend of his own age is requested by a lad of 13 years of age, Mosehuddin Ahmad, whose address is: 33 Abdul Hadi Lane, P.D. Ramna, Dacca, East Pakistan.

Mosehuddin is interested in stamp collecting and photography. He is a student at Saint Gregory's English High School, Dacca. (Mosehuddin's request came to us through the Director, Commonwealth Education Office, Sydney).

# The Photographic Societies

Club reports should normally be written to cover club events of the last three weeks of the previous month and those of the first week of the current month. They should always be written up immediately and posted so as to reach 'The A.P.-R.' not later than the 10th of the month before publication.

In the absence of a completely typewritten report, all surnames and Christian names must be printed in *CAPITALS*. "Mr." should be omitted except in respect of patrons, visiting lecturers and judges. Women competitors should be identified by a single Christian name, rather than "Miss" or "Mrs." Accuracy with regard to spellings and initials is essential.

## PHOTOGRAPHIC SOCIETY OF VICTORIA

An outstanding address on colour photography under the title *Portraiture in Colour* was presented by our council member, Mr. I. R. Hodder, before a gathering of some sixty-five members and visitors at the Radio School Theatre on Oct. 21. Mr. Hodder first explained the general principles of colour harmony and showed how the complementary or accenting colours were placed on opposite sides of the colour wheel. In outdoor general photography the best has to be made of the colour combinations that nature offers, but in portraiture, both outdoor and indoor, a great deal can be done with suitably coloured attire for the model, and with suitable accessories and backgrounds. Make-up for the model, even for men, is more necessary with colour than with monochrome photography. Foundation shades should be a degree darker and lipstick somewhat brighter than would be used for normal wear. Skin blemishes can be simply removed by spotting and 'fairing'. Application of correct make-up was then demonstrated with the co-operation of the model, Miss Beverley Gilchrist. The general principles of colour portraiture, both outdoor and indoor, were exemplified by the screening of a number of transparencies taken by the speaker and by Mr. J. H. McConkey.

At the general meeting on Nov. 3, a 'mixed' grill was provided. First came the usual discussion and criticism of the monthly competition prints. This was followed by screening of a short film depicting some of the manufacturing activities at a factory in England. The quarterly colour slide competition, which was next screened and judged, showed a marked improvement in the standard of entries. First place for both the single transparency and the set of four went to H. Hergt. Finally, short talks and demonstrations of home-made photographic equipment were given by Messrs. W. Gallagher and I. R. Hodder. The articles displayed included a timer, a foot-switch, a burning-in lamp, a gadget box, a 'neckapod' and other useful items. E.R.C.

## ADAMSTOWN COLOUR SLIDE SOCIETY

In October the society held its last meeting but one for this year. A large attendance of members present entered a very good number of slides for the *Landscape* competition set down for this night. Our club judge, Mr. Johnston, once again did a good job in selecting the winners, with first place going to J. Lawson (*Chichester*) second place to S. Griffiths (*Mt. Wellington*) and third place to G. McGregor (*Bundella*). We were all pleased to see G. Mc. among the prize winners as he has been trying very hard for quite some time and has now achieved success.

We had a visitor from the Belmont Camera Club,

in the person of Mr. Derkenne, who came along to see just how we conducted our meetings. He told us that the Belmont Club was introducing a Colour Section; he invited us to attend the next section meeting. We thanked the Belmont Club for the gesture and promptly elected a committee comprising Messrs. Craven, Griffiths and Lawson to attend this invitation.

Our next meeting will be on Dec. 5, and this will be our last meeting for 1955. We hope to have a good attendance for this meeting as the *Slide of the Year* competition will be held. J.C.

## WOLLONGONG CAMERA CLUB

A Studio Evening was held in Hugh Williamson's Studios on Sept. 12, when two members of the Amateur Workshop Theatre acted as models. Club member Burt Anderson was welcomed home from overseas when he attended the meeting on Sept. 26. At this meeting a Brains Trust was arranged, consisting of Messrs. Brooks, Anderson, Chambers and Houghton with Vice-president Dudley Read as Chairman. The Trust was asked various questions by the audience and fortunately they were able to answer most of them or side-step the issue without losing face. The evening concluded with a print competition with two credits being awarded to E. Farthing and one to D. Read.

On Oct. 20, Bob Jessop and Dave Mascord conducted an interesting lecture on *Toning of Prints*. The former gave a practical demonstration of the various methods used in toning, whilst the latter showed examples of variously toned prints and discussed their merits and shortcomings. A print competition was held from the results of the recent studio evenings, a credit each being awarded to E. Farthing and W. Houghton.

The subject for Oct. 24 was a lecture on flash photography, given by club member David Brooks who discussed in detail flash powder, flash bulbs and finally electronic flash. Several types of flashguns were displayed as was an example of a two-gun electronic flash outfit.

A small selection of monochrome slides, together with several Kodachrome slides, were shown depicting the variations possible by using either flash bulbs or electronic flash. A colour competition was held on the same evening resulting in a credit to A. Anderson. D.E.B.

## WESTERN AUSTRALIAN CAMERA CLUB INC.

The October meeting of the W.A. Camera Club was held in the Rural Bank's Social Rooms on Oct. 27. The Set Subject for the evening was *Architectural* and very many excellent prints were displayed. The winners of points were: *Open Section*: 1, N. Helliard; 2 (Equal), N. Helliard and Pearlman; 3, L. Buzza. *B Grade*: 1, K. Knox; 2, K. Knox; 3, J. O. Thomas.

After giving a commentary on all the prints, member S. Bannister delivered a very interesting and instructive talk and demonstration on *Flash*.

An outing has been arranged for Sunday, Nov. 14. It has been decided to visit two of our beauty spots in the Hills—Churchman's Brook and Araluen—so a very pleasant day is in store for us.

The Set Subject for November will be *Sport and Action* while instead of a speaker a Photographic Quiz will be conducted. A.M.P.





A happy occasion. C. L. Leslie has just received the Canberra Photographic Society's Print of the Year Trophy from the guest judge, Mr. Keast Burke, A.R.P.S., A.P.S.A.

### CANBERRA PHOTOGRAPHIC SOCIETY

The annual meeting of the Society was held in September and the following office bearers were elected for the ensuing year: *President*: C. S. Christian; *Vice-Presidents*: W. Jessop and D. J. Cox; *Secretary*: C. L. Leslie; *Treasurer*: D. K. Bogg; *Assistant Secretary*: J. Mitchell; *Publicity Officer*, D. J. Cox.

The annual Print of the Year and Slide of the Year contests were also held in September, and once again we were honoured in having Mr. Keast Burke as guest judge. Mr. Burke made an excellent job of the difficult task of deciding the place-getters. The Print of the Year was won by C.L.L.'s *Haystacks*; Second, C.S.C.'s *Japanese Maid*; Third, C.L.L.'s *Virtuoso*. The Slide of the Year was *Sampah Haven*, by C.S.C.; Second, *Conical Rock*, by C.S.C.; Third, C.L.L.'s *Tiger Lily*.

It was decided at the Colour Group meeting to have a set subject as well as the usual open competition each month. It is hoped in this way that the interest of the members will be stimulated in the popular competition subjects and that the standard of the colour work will be raised to an even higher level.

The Society would like to take this opportunity of wishing all fellow photographers and clubs the Compliments of the Season and even better successes in the year to come. D.J.C.

### CARINGBAH PHOTOGRAPHIC SOCIETY

The subject for the fortnightly meeting on Oct. 10 was an Exhibition of Prints by Kodak Ltd. and a general commentary by members supervised by Mr. M. Hind and Mr. Chas. Watkins, A.R.P.S.; members were divided into seven groups, each group choosing the six best Prints, awarding points accordingly. Mr. Watkins and Mr. Hind then gave a general criticism on all Prints. The whole proved a most interesting and instructive evening to all members.

Our hand-coloured Print competition was very popular and some very fine entries were brought forward. Mrs. K. Miles, Cronulla took first and second placings, while Mrs. K. Wade of Miranda was placed third. The competition between Yagoona and Caringbah clubs, based on our recent outing to Camden was also judged. Yagoona carried off the honours by winning both the set and open subjects.

Both black-and-white, and colour slide competitions were held on October 24, the set subject being *Character Study and Portrait*. Placings were: A Grade—

Set Subject: 1, 2 and 3, W. Davies. Open Subject: 1 and 2, W. Davies. B Grade—Set Subject: 1, W. Chapman; 2, R. Harwood; 3, W. Chapman. Open Subject: 1, F. Matson; 2 and 3, E. Marcham. Colour Slide—Set Subject: 1, E. De Haas; 2, K. Miles; 3, E. De Haas. Open Subject: 1, R. Mills; 2, R. Dallimore; 3, K. Miles.

An invitation is extended to all interested in photography to attend any of the meetings held by our Society in the Catholic Hall, Caringbah on Monday evenings fortnightly. For further information contact C. Carmichael, Publicity Officer, 26 Matson Cr. Miranda, LB6549.

### BRISBANE CAMERA CLUB

October was probably one of the busiest months since the inception of the Group, with interest being well maintained. Monochrome night was attended by fifty members. Whilst the judging was in progress a short talk was given by the President Mr. I. Barnbaum on the difference between a picture and a snapshot and was very well received. The monthly competition winners were: *A Grade Set*: 1 and 2, Jess Bennett; 3, Dr. A. J. Buchanan. *B Grade Set*: 1 and 2, E. Mooney. *A Grade Open*: 1, Jess Bennett; 2, J. E. Vautier; 3, Jess Bennett. *B Grade Open*: 1, K. Anderson; 2 and 3, E. Mooney.

The Colour night was highlighted by a visit from the Ipswich Club and on this occasion Kodak Ltd., showed their film *Quality in Photographic Paper*. Some eighty members and visitors attended and were well rewarded by the film and also by the showing and judging of the colour transparencies. The monthly competition winners were: *Open*: 1, G. Varcados; 2, W. Smit; 3, T. Scruse and Miss Campigli. *Set*: 1, W. Smit; 2, T. Scruse; 3, J. Smit.

Prints and transparencies from the club outing to Canungra during September were also judged during the month with the result that the Monochrome Print Competition was won by I. Barnbaum and the Colour Competition by W. Smit.

The Club outing for this quarter was to Coochie Mudlo Island, off Victoria Point, and here members had a very enjoyable day. Plenty of subjects to photograph, which added to the attractions of walking, swimming and fishing, brought forth several requests for a repeat visit.

The Western Suburbs Discussion Group 'got under way again' when a dozen members from that district met at Oxley and it would seem that this is only the forerunner of many more informal gatherings which will add to the enjoyment of members in that area. Members in other parts of Brisbane could, with profit to themselves, organise into groups where their common interest—photography—can be discussed informally. F.L.M.

### IPSWICH PHOTOGRAPHIC SOCIETY

On Oct. 18 Mr. D. McDermant of the Brisbane Camera Group gave our members a very interesting and informative lecture and practical demonstration on *Print-finishing* incorporating mainly *Spotting and Oils Reinforcement*. Mr. McDermant's suggestions and ideas were well absorbed by all present, and it is felt that as a result there should be a vast overall improvement in the standard of work turned out by the members.

Mr. McDermant was transported to and from Ipswich by Mr. J. E. Vautier, who is also from the Brisbane Camera Group. A.L.G.

### CHELSEA (VIC.) CAMERA CLUB

Since our last report, the affairs of the club have been steadily on the upgrade, thanks to a large influx of new members some of whom are already contributing very high quality prints to our monthly competitions. The standard of work being submitted has improved very noticeably during the past six months.

There is a strong possibility of a keen group of colour workers becoming an important factor in our activities; several of the newer members have added their weight to some of the older hands who have been interested in this department for some time, but through lack of numbers have been unable to make their presence felt.

A recent addition to the programme of our club was the introduction of quarterly social nights. These nights were suggested with the idea of bringing some form of interest in Club activities to the long suffering wives and families of members. We have already conducted two of the socials; the first of these was highlighted by a showing of 16mm. sound movies of exceptionally high quality produced and shown by one of our members, while the feature of the second was a showing of a series of Kodachrome slides entitled *A trip round the British Isles*. Both nights were received with sincere enthusiasm by all concerned. The programme for the new club year has now been arranged and will be particularly appealing with a full and varied list of activities and lectures. Everything bodes well for our future.

R.M.B.

### BLUE MOUNTAINS CAMERA CLUB

The main event of the month was the Colour Night on Oct. 26, when three colour competitions were judged. Members entered forty-seven slides, many of which were of outstanding quality. It is gratifying to see the rapid progress and increasing enthusiasm of members.

The club has now settled down to become a group of hard-working enthusiasts and we are all benefiting by sharing our hobby and entering in competitions. Results of the Colour Competitions were: Open: 1, S. Wells; 2, A. Shirlow; 3 (Equal), F. McGill and Mrs. Shirlow. Portrait: 1, J. Drake; 2, F. McGill; 3, A. Shirlow. Still Life: 1, S. Wells; 2 (Equal), Sarah Mackay and S. Wells; HC, R. Arnold.

We were fortunate in having with us on this night Mr. E. Stewart of the Kodak Staff, who, to use his own Mr. E. Stewart, of the Kodak Staff, who kindly judged the Portrait Section. His words of praise and comment were much appreciated.

S.T.W.

### LEICHHARDT CAMERA CLUB

The Club held its First Annual Print of the Year Exhibition in the Leichhardt Town Hall on Oct. 25 and 26. The Exhibition was officially opened by Mr. T. R. M. Sloane, B.A., Deputy Director of Education who later presented the trophies. The judges for the Print of the Year were Mr. Keast Burke and Mr. Henri Mallard. Mr. Burke acted as spokesman on the 25th and commented on a number of the prints. Mr. A. W. Gale judged the Colour Slide of the Year contest. The award winners were: *Print of the Year "Oscar"*, J. Driscoll, HC, H. Wise and E. Wilson. *Colour Slide of the Year: Esdaile Award*, May Manners. *Advanced Grade Point Score: The H. Bleakley Award*, D. Henzie, 42; *The W. Berkman Award*, J. Driscoll, 33; *The A. H. Quill Trophy*, H. Wise, 29. *Intermediate Point Score: The Wilson and Gilkes and Goodman Bros. Award*, B. McGregor, 31; *The Hanimex Award*, N. Cooper, 29; *The Henry York Award*, D. Farley, 26. *The Most Improved Intermediate Grade Exhibitor: The H. A. Little Award*, D. Farley. A screening of colour slides brought to a close an evening which all who attended very much enjoyed.



At the Leichhardt Camera Club's First Annual Print of the Year Exhibition: Mr. Keast Burke, representing the judges, discusses one of the accepted prints with Mr. T. R. M. Sloane, Deputy Director of Education.

On Nov. 3, we were very pleased to be able to play host to Marrickville C.C. when an inter-club competition was held in return for an event held early in the year. On this occasion the judge was Mr. Turner who gave an analytical criticism of each print. In the point score result Leichhardt gained 142 and Marrickville 136. The top point scores for Leichhardt were: E. Wilson, 10; D. Henzie and A. Taylor, 9; J. Driscoll, H. Wise and D. Henzie, 8.

For particulars concerning our club, please telephone the secretary, E. Wilson, MW3731 (evenings).  
P.J.C.

### SOUTHERN TASMANIAN PHOTOGRAPHIC SOCIETY

About sixteen members took part in a week-end trip to Tasman's Peninsular on Oct. 15 and 16. Visits were paid to the Blow Hole and other attractions at Eaglehawk Neck and Port Arthur. Excellent weather was enjoyed and the light was ideal for photographic purposes. Very good accommodation was supplied.

The final competitions for the year were held on Oct. 25; the set subject was *People at Work*. A large number of entries of a high standard were shown in both grades. The judges, Messrs. Maddock, Robinson and O'May, agreed that almost all were of a sufficiently high standard, only about two prints being turned down.

A discussion ensued regarding the merits or otherwise of the new system of awarding points which was tried for the first time this year, and it was generally agreed that the system was satisfactory, but that perhaps the number of prints to be submitted for each section might be limited to two instead of three, as it was felt that the latter number imposed considerable strain as regards time and expense. It was further resolved that for the satisfaction of members the first, second and third prints should be selected, but that this should not affect the scores in any way.

The judges remarked that the fear expressed at the beginning of the year, that the new system would tend to produce a lot of mediocre work, seems quite unfounded, as the quality of exhibits this year is higher than previously, and the main object, increasing the number of prints submitted, was attained.

The winners of the Club Competitions, and the Print of the Year will be announced in the report of the Annual Meeting in next issue.  
R.O'M

## MUSWELLBROOK ANNUAL EXHIBITION

### A Review

Readers who are salon aspirants, present or future, will be interested in the method of conducting, and the results, of this exhibition, which has become extremely popular with Australian and overseas photographers.

Approximately 200 prints were received from Australia, New Guinea and the United States of America. Possibly the most significant improvement in this year's show was not only an overwhelming increase in quality but the variety of subject matter and presentation of the prints accepted. This made the judging a most difficult task, because it was felt that all types of subjects must receive serious consideration.

The three judges viewed the entire exhibition as hung, both individually and as a group, noting both the general standard and the classes of prints forwarded. The outstanding prints in sections representing landscape, character, genre, still life, miscellaneous, etc., were taken down and placed under the judging lights. This enabled all types of entries to participate in the final selection. Before considering these prints however, those remaining on the walls were again thoroughly scrutinised. From the selected prints, the plaques and certificates were awarded, while a number also gained HC. It is interesting to note that the twelve award-winning prints were representative of portrait, still life, landscape, pattern, montage, and human interest subjects, while the highly commended prints also revealed a wide variety of subject matter.

Landscape formed the strongest class this year, some really beautiful work being entered. Five prints were considered to be outstanding in this group, namely *Magic of Morning*, C. L. Leslie, which subsequently gained the Silver Medal Award; *Smoke Haze*, Muriel Jackson; *Jindabyne Church*, C. S. Christian; *Silver Light*, I. Cook; and *Overture*, L. R. James. These prints had in common good composition and excellent technique, while each successfully interpreted a given mood. C.L.L.'s print was outstanding in this regard. The cold dank atmosphere of a misty morning could almost be felt.

Bronze medals were awarded to M.J.'s *Smoke Haze* mentioned above, which conveyed in addition a fine sense of depth, and to *Dad* by J. Windle of South Australia, the most spontaneous of a group of studies of a very photogenic old gentleman. Certificates of Merit were awarded to N. Ozolins for *Splendour of the Morning*, which had previously gained the Silver Plaque award at Maitland—an impact picture handled with delicate restraint; G. Windle for *Mum's Help*; and H. C. Devine for *Autumn*; both of the latter prints have been reproduced in the A.P.-R.

A. C. Redpath's *King's Cross* was a most successful montage which adequately captured the cosmopolitan atmosphere of this area: the cool image colour helped considerably. The leading still-life picture *Elite*, a study of glassware by F. J. Roberts, depended for its success on skilful lighting and technique.

Many other prints were worthy of special mention. From New Guinea came G. Warr's *Chimbu*, an excellent study of a native in exotic headress. Iris Burke was represented by a group of thought-provoking and aptly titled compositions. Documentaries were contributed by K. L. and Patricia Aston—these were featured in a recent A.P.-R. article—while T. K. Shepherd, R. V. Leunig and R. A. Newcombe gained HC for their entries.

Before concluding, a few words in general may help intending participants. Firstly in regard to size—12" x 15" is undoubtedly the most popular size. However prints from 8" x 10" to 10" x 12" are not

handicapped in an exhibition of this type, providing technique is good; a judge automatically moves closer to a smaller print. Prints smaller than 8" x 10" become insignificant when seen with the larger prints, while those of extreme size (16" x 20") presented mounting difficulties. Print quality is of extreme importance; really beautiful work is shown by some exhibitors—prints with delightful tone, gradation and image colour. These works stand out on the wall as examples of the photographic craft. Coupled with interesting subject matter, they must draw attention.

In conclusion, tribute must be made to the stewardship of Gordon McCalman, whose energy and interest have made this exhibition one of Australia's leading "Nationals". D.M.S.

## REMARK PHOTOGRAPHIC EXHIBITION

Results of the Exhibition, held Oct. 29, were:

Most Interesting Snapshot: 1, T. Murray, Edmonton, Q'land, *The Forum*; 2, G. A. Grosvenor, Renmark, S.A., *Worried Mother*; 3, S. B. Ogilvy, Renmark, S.A., *They watch—with interest*.

Character: 1, L. J. Dundon, Plympton, S.A., *They were the Days*; 2, H. Zillfleisch, Mackay, Q'land., *Tired Eyes*; Certificates of Merit: R. F. Corbett, Hurstville, N.S.W., *Studying*, and K. J. Tester, Singleton, N.S.W., *Protege*.

Australian Landscape/Seascape: 1, K. T. Tester, Singleton, N.S.W., *Here to Eternity*; 2, L. J. Dundon, Plympton, S.A., *Silver Gleam*. Certificates of Merit: M. C. O. Bottroff, Loxton, S.A., *Track Home*; H. Eggleton, Queenscliff, Vic., *Over the Hill*, and L. J. Dundon, Plympton, S.A., *Sunlit Pines*.

Design and Texture: 1, R. F. Corbett, Hurstville, N.S.W., *Shadows and Patterns*; 2, T. Murray, Edmonton, Q'land. Certificates of Merit: H. Zillfleisch, Mackay, Q'land., *Corner of the Garden*, and L. J. Dundon, Plympton, S.A., *Texture*.

Child—One or more Figures: 1, H. Zillfleisch, Mackay, Q., *A Man and his Horse*; 2, L. J. Dundon, Plympton, S.A., *World Affairs*. Certificates of Merit: H. Eggleton, Queenscliff, Vic., *Summer Idyll*, and T. Murray, Edmonton, Q.

Figure/s: 2, R. Leunig, Flinders Park, S.A., *Martyr of the Inquisition*; 3, H. Eggleton, Queenscliff, Vic., *Grace*.

35mm. Colour Transparency: 1, H. H. Hobcraft, Renmark, S.A., *Snake Valley*; 2, N. A. Playfair, Renmark, S.A., *Port Adelaide*; 3, L. B. Wingate, Renmark, S.A.

## SOUTHERN SUBURBS (VIC.) PHOTOGRAPHIC SOCIETY

The Society was fortunate in having Miss L. Porter and her father (from Geelong) as visitors on Oct. 13; on this occasion there was presented an excellent collection of colour transparencies made by Miss Porter on her visit to England in Festival Year, 1951. Possibly not a great many of our members have had the opportunity to visit the United Kingdom and hence an evening such as this is of great value in bringing the homeland nearer to us.

The evening of Oct. 26 was devoted to a discussion of *Commercial and Industrial Photography*, by Mr. Belzare of the Trited Photo Service, Bentleigh. This better known branch of photography caused much interest among members, many of whom were most interested in a large mural shown by Mr. Belzare.

Keen interest is maintained in our colour competitions, a large entry of slides being received for the open competition, which was judged on October 12.

G.J.B.

# The 'Last Page'

The University of Sydney's Archivist David McMillan has been making excellent progress on the photographic as well as on the historical side. Not satisfied with University sources, he undertook some field work by contacting the descendants of Edmund Blacket, the architect for the Great Hall and the main block. The combined procedure resulted in the discovery of a small but valuable photographic collection comprising the following:

- (a) Several daguerrotypes, mostly stereotypes, of subjects intimately associated with the Blacket household. These would have been photographed by Blacket himself or perhaps, more likely, by his friend Professor Smith, first Professor of Chemistry.
- (b) A collection of wet plate positives and of comparatively recent (c. 1905) prints (mostly stereoscopic), showing stages in the building of the Great Hall and main block, period c. 1856/7. A foreground figure in several of the scenes has been identified at that of Professor Smith. In some of these he is to be seen looking down at some small object held in his hand. The small object, D. M. points out, is almost certainly a watch; that being so, it is fairly obvious that the Professor is engaged in timing his exposures, the actual shutter release being made by a member of the architectural or building staff.

It is hoped to place a selection from the series on exhibition next year. K.B.

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The course of instruction in *Judging* arranged by the N.S.W. Photographic Council received a fine response from Sydney enthusiasts. At the time of writing no less than seventy students have signed up, each contributing a fee of a guinea.

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## BOOKS DEPARTMENT

*The Complete Amateur Photographer*, by Dick Boer. Published by Iliffe & Sons Limited, London, for *Amateur Photographer*. Second Edition, edited by A. L. M. Sowerby, B.A., M.Sc., F.R.P.S. 8½" x 6", 264 pages, cloth. Price: £1.14.9.

The beginner in photography and the more advanced enthusiast alike will find in this book an enjoyable reader of photography in general; between its covers the author has packed as much photographic knowledge as one would expect to find in an encyclopaedia of several volumes; but contrary to encyclopaedic practice, which tabulates items in a strictly alphabetical sequence, this book presents its subjects in concise chapters that make homogeneous reading in which the student can enjoy a continuity of thought.

For the sake of ready reference, the book has been divided into four sections: Part 1 introduces the principles involved in practically every branch of photography; Part 2 tells the amateur photographer how to find subjects for his camera; Part 3 explains the techniques of photography; Part 4 shows the photographer at work. Thus the reader is taken by easy stages, from theoretical consideration, through the many technicalities involved in specialised branches of the art, up to the actual practice of picture making. Pages include an exposure guide, many useful tables, and an easily understood explanation of the principles of modern colour photography.

From N. James-Martin (Kingston-on-Murray) came welcome advance news of the results at Renmark. It was pleasant to be able to send off personal notes of congratulation to such well-known A.P.-R., identities as T. Murray, L. J. Dundon, K. J. Tester, and R. F. Corbett—incidentally a widespread quartette!

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History of a very 'negative' description was made by Australia at this year's *Royal and London Salon* exhibitions, when Australia was represented by a solitary colour slide! This was *Winter Silence* submitted by R. Wingrave (Bogong) and accepted at the first-named show. For the thoughtful donation of the catalogues for reference we are indebted to A.P.-R. competitor J. L. Jones (normally of Bexley but at present writing from Tolworth, Surrey). J.L.J. anticipates returning to Australia next winter.

Incidentally some 155 2" by 2" colour slides were accepted at the R.P.S. and in respect of all but some 20 of these the actual colour process is named. An analysis of the statistics show that Kodachrome remains the outstandingly popular international colour process with approximately 77% of acceptances.

## Review of Contest Entries

*Continued from page 773*

*K.J.T., Scene.*—If you continue in your present characteristic style of photography, you will surely eventually turn out the coveted masterpiece of individualism; we cannot see that it has turned up amongst the present batch of six, however. "The Hilltop" is attractive as a clean-cut silhouette and qualifies fairly well as a tree study; "Australiana" is more in the nature of a landscape; "Pandanus", another silhouette, seems to lack accessory interest; by no stretch of imagination we can interpret as a tree the fragment of slender root in "Mr. Sandman". Neither of your entries in the open section makes any pretence at complying with accepted practice of pictorial arrangement—you should channel your outlook towards more successful ends.

*H.S.T., Cowra.*—Modern pictorialism leans, except in rare individual cases, towards the picture that is sharply defined and prints that show a full scale of tones; your technique, as seen in your three current examples, might bear a little personal investigation as to the cause of a general flatness in printing quality. So far as concerns pictorial arrangement, two of your prints are quite satisfactory; the third, showing a row of poplar trees, is repetition carried to the point where the arrangement becomes a pattern without any composition.

*K.H.W., Strathfield.*—HC has been awarded to "Top of the Hill", mainly because it conveys so well the idea of lofty height in its single tree; the almost exactly-central placing of the subject is a doubtful point of pictorialism, however. "Shadow and Substance" would be seen to better advantage if trimmed 1" from the left and 1½" from the top.

*G.W., Belair.*—A prize was awarded to your bush-fire subject for its atmospheric qualities and competent technique; actually, there are far too many trees in the arrangement; nevertheless, the general effect is most pleasing. Fine print quality is seen again in your other prizewinner, where the lighting on the tree trunk has been enhanced by the richness of tone achieved in the print. "Red Gums" gained HC for similar reasons, but here we feel that, since the interest eventually becomes centred upon the distant windmill and tanks, trims at both sides are needed to remove distracting marginal features. Your remaining print is inclined to be overall too sombre.

# Fifth Annual N.S.W. Inter-Club Photographic Competition

## INDIVIDUAL SCORES

First: Canberra Photographic Society ..	36-12	Third: Y.M.C.A. Camera Circle ..	26-88
Second: Camera Club of Sydney ..	27-77	Fourth: Northern Suburbs Camera Club ..	26-43

## OTHER CLUBS' SCORES

Garden Island C.C. ..	25-83	Caringbah P.S. ..	23-93	Goulburn P.G. ..	21-50
Photographic Soc. of N.S.W. ..	25-57	The Binalong Group ..	23-00	Railway Institute P.A. ..	20-33
Waverley C.C. ..	25-50	St. George P.S. ..	22-46	Yagoona C.C. ..	20-12
Wollongong C.C. ..	24-92	Leichhardt C.C. ..	21-15	Belfield-Belmore C.C. ..	20-1
Manly C.C. ..	24-50	Public Works Dept. P.S. ..	21-08	Eastlakes C.C. ..	19-4

## INDIVIDUAL PRINTS

Print of the Year: A. C. REDPATH (C.P.S.), <i>Banjo</i> ..	44 points
Second: C. S. CHRISTIAN (C.P.S.), <i>In China Seas</i> ..	43 "
Third (Equal): C. L. LESLIE (C.P.S.), <i>Coach House</i> ..	41 "
Third (Equal): N. TREATT (P.S., N.S.W.), <i>Satan in Disguise</i> ..	41 "

## INDIVIDUAL PRINT SCORES

THE BINALONG GROUP	Pts.	LEICHHARDT CAMERA CLUB	Pts.	WAVERLEY CAMERA CLUB	Pts.
First: J. Whitelock, <i>Untitled</i> ..	34	First: J. Driscoll, <i>No Doctor Needed</i> ..	31	First: W. Tannenapf, <i>After the Catch</i> ..	—
Second: T. Nurse, <i>Untitled</i> ..	21	Second: H. Wise, <i>Good Morning</i> ..	27	Second: I. Harris, <i>Distress</i> ..	—
(Equal) M. Mariner, <i>Untitled</i> ..	21	MANLY CAMERA CLUB		WOLLONGONG CAMERA CLUB	
CAMERA CLUB OF SYDNEY		First: H. Duit, <i>Handy Andy</i> ..	40	First: E. Farthing, <i>Gully</i> ..	—
First: C. Noble, <i>High and Graceful</i> ..	35	Second: H. Furnell, <i>Ria</i> ..	36	Second: A. C. Chambers, A.R.P.S., <i>(Equal) A.M.</i> ..	—
Second: S. Ridley, <i>Rivets</i> ..	31	NORTHERN SUBURBS CAMERA CLUB		A. C. Chambers, A.R.P.S., <i>No Title</i> ..	—
CANBERRA PHOTOGRAPHIC SOCIETY		First: W. S. Kelly, <i>Suppliants</i> ..	30	YAGOONA CAMERA CLUB	
First: A. C. Redpath, <i>Banjo</i> ..	44	Second: Muriel Jackson, <i>Study in Low Key</i> ..	29	First: R. V. Morgan, <i>Edsel</i> ..	—
Second: C. S. Christian, <i>In China Seas</i> ..	43	PUBLIC WORKS DEPT. PHOTOGRAPHIC SOCIETY		(Equal) K. Ward ..	—
Third: C. L. Leslie, <i>Coach House</i> ..	41	First: W. B. Allen, <i>Mardi</i> ..	—	Second: K. Ward ..	—
CARINGBAH PHOTOGRAPHIC SOCIETY		Second: R. Turner, <i>Oh, for Saturday</i> ..	—	Y.M.C.A. CAMERA CIRCLE	
First: C. Watkins, A.R.P.S., <i>Portrait Study</i> ..	34	(Equal) C. R. Bennett, <i>No Title</i> ..	—	First: L. G. Friend, <i>Struggle for Survival</i> ..	—
Second: C. Watkins, A.R.P.S., <i>Concentration</i> ..	30	RAILWAYS INSTITUTE		Second: G. E. Eves, <i>Playmates</i> ..	—
GARDEN ISLAND CAMERA CLUB		First: J. W. Ferguson, <i>The Anatomist</i> ..	33	EASTLAKES CAMERA CLUB	
First: L. Haggard, <i>Family Group</i> ..	32	Second: V. Lindo ..	—	First: V. Wilson, <i>Journey's End</i> ..	—
Second: L. C. Friend, <i>Isles of Mountains</i> ..	31	ST. GEORGE PHOTOGRAPHIC SOCIETY		Second: T. G. Lianos, <i>Of Oranges</i> ..	—
		First: J. A. Gould ..	—	BELFIELD-BELMORE CAMERA CLUB	
		Second: A. Thurstan ..	—	First: R. Kelly, <i>Ripples and Reeds</i> ..	—
				Second: Mrs. L. Y. Rapp, <i>Drinking</i> ..	—



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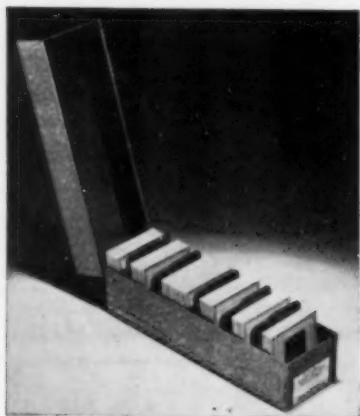
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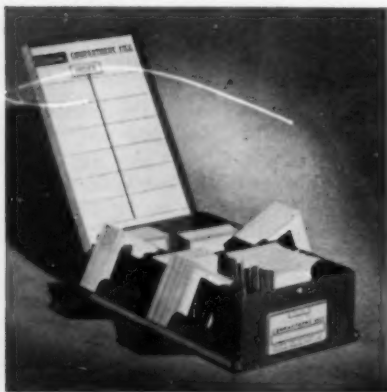
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Gives low-cost protection and light-weight storage for valuable Kodachrome slides. Its capacity is large and flexible—up to 340 cardboard or 124 glass (or metal) 2 by 2 in. slides, or 160 stereo slides. Filing is simplified by the division of the space into four compartments, each with index cards for establishing a flexible system of filing in groups. Strongly made in reinforced cardboard and finished in light-grey patterned cover paper with a sturdy metal catch.

Price: 13/-



## KODASLIDE COMPARTMENT FILE

The "super" model in file boxes—thanks to its twelve handy swing-out compartments which readily make available any particular group of slides. This file must really be used during a screening to be appreciated—makes slides easy to remove with the fingers, keeps individual slides and groups in their sequence. Each compartment will hold 20 cardboard or 8 glass (or metal) slides. Total capacity is 240 cardboard, 96 glass.

Price: 43/9

*From Kodak Dealers Everywhere*

*Stocks subject to local shipping conditions*



Give your boy or girl this fun-packed hobby . . .  
developing and printing with the fascinating

## KODAK PHOTO-FINISHING KIT

Above you see the ingenious Kodak Photo-Finishing Kit—it contains all the materials required for the successful tray development of your Kodak films. This kit is unique in that the strong, all-moulded plastic base and lid actually become the processing trays—the base is divided into two compartments to contain developer and water respectively, whilst the lid holds the fixer. An electric ruby globe is available separately if you prefer to use it instead of the battery-type darkroom lamp. Start now to *double* your picture pleasure . . . invest in a Kodak Photo-Finishing Kit and enjoy the *real* thrill of picture-making.

Price: £3/10/-

*A Welcome Gift You'll be Pleased and Proud to Give*

# SALE OF USED APPARATUS AND LENSES

KODAK STORE, 386 George Street, Sydney

## CAMERAS

- 2740—Verascope Model F40 Stereo Camera, 24 x 36mm., twin Som-Berthiot f/3.5 lenses, 8-speed shutter, coupled rangefinder .. £150
- 4433—Ensign Commando, 2½" x 2½", Ensar f/3.5 lens, 8-speed shutter, coupled rangefinder, £24
- 4731—Kilar, f/3.5 coated lens in Kilfit reflex housing, always-ready case .. £88
- 2180—Kodak 3A, 3½" x 5½", K.A. f/6.8 lens, 7-speed shutter, leather case .. £6/15/-
- 2191—Balda, 2½" x 3½", Radionar f/4.5 lens, 8-speed shutter .. £10
- 2231—Zeiss Tenax, 24 x 36mm., Novar f/3.5 lens, Compur-Rapid shutter, always-ready case, £18
- 2310—Flexaret, 2½" x 2½", Mirar f/4.5 lens, Prontor II shutter, always-ready case .. £20
- 2293—Ensign Ranger, 2½" x 3½", Ensar f/6.3 lens, 3-speed shutter .. £5/10/-
- 2289—Six-20 Kodak Vollenda, 2½" x 3½", K.A. f/4.5 lens, Compur shutter .. £9/10/-
- 2285—Kodak Medalist, 2½" x 3½", Ektar f/3.5 lens, Kodak Supermatic shutter, always-ready case. Price .. £59/10/-
- 2319—Ensign Autorange 16-20 Special, 1½" x 2½", Xpres f/3.5 lens, 9-speed shutter, coupled rangefinder .. £36
- 2356—Six-20 Kodak "A", 2½" x 3½", K.A. f/4.5 lens, 8-speed shutter, type K.A. flashholder .. £12
- 2364—Canon, 24 x 36mm., Serenar f/1.8 lens, Serenar 135mm. f/3.5 telephoto lens, Metrophot exposure meter, amplifier, always-ready case. Price .. £133/10/-
- 2380—Six-20 Kodak "A", 2½" x 3½", K.A. f/4.5 lens, 4-speed shutter, 4 filters, adapter ring, close-up lens, case .. £9/10/-
- 2392—Six-20 Folding Brownie, 2½" x 3½", K.A. f/6.3 lens, 2-speed Dakon shutter, leather case. Price .. £6/15/-
- 2407—Contax II, 24 x 36mm., Sonnar 50mm. f/2 lens, Sonnar 50mm. f/1.5 lens, Som-Berthiot 75mm. f/2.8 lens, always-ready case .. £87
- 2416—Speed Graphic, 2½" x 3½", Ektar f/3.7 lens in No. 2 Supermatic shutter, six D/D slides, roll film folder, flash gun .. £105
- 2418—Plaubel Makina, 2½" x 3½", Anticomar f/2.9 lens, 6 slides, 3 filters, 3 close-up lenses, lens hood, flash gun, case .. £133/10/-
- 2430—Agfa Isolette, 2½" x 2½", Apotar f/4.5 lens, Prontor-S shutter, always-ready case, £10/15/-

## CINE

- 4939—Eumig P11 Projector, 16mm., resistance, 115-volt, 500-watt lamp, extension arms, leads .. £55
- 2398—Kodascope 16mm. Rapid Splicer and Rewind and Kodascope 16mm. Viewer .. £10
- 2399—Kodascope Model K50, 115-volt, 750-watt lamp, Kodak f/1.6 projection lens, resistance, case, tripod .. £73/15/-
- 2400—Cine Kodak Model B, 16mm., K.A. f/1.9 lens, K.A. 75mm. f/4.5 lens, case .. £55

- 2409—Dekko Camera, 8mm., Anast. f/2.5 lens, 16 frames per second .. £28/10/-
- 2437—Emel C93 Camera, turret head, Som Berthiot lenses 125mm. f/1.9, 35mm. f/3.5, 50mm. f/3.5, Cinor W.A. lens, two viewfinders, case, £113

## SUNDRIES

- 4864—Dallon 3½" x 4½" Sheet Film Developing Tank, £8
- 4888—Photo Lab. Index, 9th Edition, by Henry M. Lester .. £6/15/-
- 4872—Ross Xpres 12" f/4.5 lens .. £12
- 4944—Walz Flash Gun, 1 cell extension, flash lead, mounting bracket .. £6/15/-
- 4950—Zeiss Triotar 13.5cm. f/4 Telephoto Lens, for Contax, case .. £36/10/-
- 2121—Gnome Alpha De-Luxe 2½" x 3½" Enlarger, Wray f/6.3 lens .. £27
- 2136—Gnome 3½" x 4½" Enlarger, two 60-watt, 240-volt lamps, Pentac 3" f/2.9 lens .. £20
- 2199—Kodak 105mm. f/4.5 Projection Lens, flange. Price .. £16/16/-
- 2309—Dagor 90mm. f/6.8 lens, in shutter, £5/10/-
- 2287—Palec G100 Speed Flash .. £27/10/-
- 2317—Pentac 8" f/2.8 lens .. £9/10/-
- 2343—Pelco Enlarger, 24 x 36mm., non-automatic, Dallmeyer 2" f/3.5 lens, 10" x 12" masking board .. £33
- 2351—Barton Enlarger, 24 x 36mm. .. £20
- 2362—Dallmeyer 12" Soft Focus Lens .. £5/10/-
- 2408—Stainless Steel Developing Tank, for 3½" x 4½" sheet film .. £8
- 2412—Rajah IIIB Enlarger, 3½" x 4½", Parastomat f/4.5 lens, set of masks .. £33/10/-
- 2419—Two Single Stands and Reflectors, leads. Price .. £10/10/-
- 2422—Dallon Developing Tank, 2½" x 3½", £6/15/-
- 2426—Ektar 100mm. f/6.3 Wide Field Lens, in Flash Supermatic shutter .. £50

KODAK STORE, 250 Queen Street, Brisbane

- 4421—Six-20 Kodak "A", 2½" x 3½", K.A. f/4.5 lens, 8-speed Epsilon shutter, case .. £15
- 4391—Six-16 Kodak Junior, 2½" x 4½", K.A. f/6.3 lens, 4-speed shutter, case .. £8/10/-
- 4422—Voigtlander Bessa I, 2½" x 3½", Vaskar f/4.5 lens, Prontor shutter, case .. £17/10/-
- 4426—Solida III, 2½" x 2½", Schneider f/2.9 lens, 8-speed Prontor shutter, filter, always-ready case .. £20
- 4420—Ikoflex, 2½" x 2½", Zeiss Ikon f/3.5 lens, 8-speed Compur shutter, filter, always-ready case, £27
- 4337—Six-20 Kodak, 2½" x 3½", Anastar f/6.3 lens, 2-speed Dakon shutter .. £8
- 4427—Baby Brownie, 1½" x 2½", canvas case .. 15/-
- 4384—Brownie Reflex, 2½" x 1½" .. £2/10/-
- 4407—Retinette, K.A. f/4.5 lens, 4-speed shutter, always-ready case .. £12
- 4294—Retina Model I, Zenar f/3.5 lens, 9-speed Compur Rapid shutter, always-ready case, £20





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